UNIVERSITY OF PENNSYLVANIA

THE METAPHORS OF LUIS DE GÓNGORA

EUNICE JOINER GATES

A THESIS

IN ROMANICS

PRESENTED TO THE FACULTY OF THE GRADUATE SCHOOL IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF DOCTOR OF PHILOSOPHY

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Preface

In the following study of the metaphors of Góngora I have made use of the Foulché-Delbosc edition of Góngora's poems, published by the Hispanic Society of America, and based on the chronology of the Chacón manuscript. For many points of interpretation I have drawn heavily upon the commentaries of Góngora, particularly those of Don García de Salcedo Coronel and Don José Pellicer de Salas y Tovar, whose incisive analyses of Góngora's subtleties are of great assistance to any student of the poet.

My thanks are due to the librarians of the University of Pennsylvania and of the Hispanic Society for permission to use their rare copies of these commentaries and for other favors.

For the original suggestion of this study I am indebted to Professor J. P. W. Crawford of the University of Pennsylvania, who not only aroused my interest but very kindly outlined the method of study and directed my work. I owe far more to Professor Crawford than can be adequately set forth here. All who have come into contact with him know his scholarly interest and his kindly and sympathetic direction.

I wish to thank also Professor Miguel Romera-Navarro of Pennsylvania for the benefit of his wide knowledge of Spanish literature and for his suggestions regarding my study.

Thanks are likewise due to Professors Edwin B. Williams and Otis H. Green of Pennsylvania for numerous kindnesses in connection with my work, and to Professor Charles B. Qualia, Head of the Department of Spanish in Texas Technological College, for his friendly counsel.

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CONTENTS

PAGE

I

INTRODUCTION 7

II

LITERARY PATTERNS FOLLOWED BY GÓNGORA IN HIS USE OF METAPHORS 10

III

CHRONOLOGICAL DEVELOPMENT OF GÓNGORA'S METAPHORS 55

IV

RANGE AND CHARACTERISTICS OF GÓNGORA'S METAPHORS 90
1. Range: Spheres from which the Metaphors are Derived 90
2. Characteristics 105
(a) Sustained Metaphor 105
(b) Parallelism and Antithesis 109
(c) Word-play 111
(d) Devices for Intensification 114
(e) Amplification 120
(f) Relation between Subject and Object 125
(g) Beauty 127

V

THE ATTITUDE OF GÓNGORA'S CONTEMPORARIES TOWARDS HIS METAPHORS 133

VI

CONCLUSION 183

BIBLIOGRAPHY 187

I

Introduction

Awakened interest in the poetry of Góngora started in the latter part of the nineteenth century with the enthusiasm of the French symbolists and Rubén Darío, who intuitively felt a certain relationship with the art of Góngora, though as H. Petriconi[1] has shown, their acquaintance with him was only superficial. It was merely that Darío occupied in Spanish literature of the early twentieth century a position similar to that occupied by Góngora in the seventeenth century, and that the cycle, Gothic-Renaissance-Baroque, was being repeated in the newer development, Romanticism-Realism-Modernism.

With the change of aesthetic point of view in art, there came a corresponding change in attitude in the field of erudition. The antigongorism of such an eminent critic as Menéndez y Pelayo,[2] easily explainable when one considers the aesthetic principles of his period, was followed by the more tolerant judgment of L. P. Thomas, whose two books[3] on Gongorism are still the basis for any study on the development of *cultismo*.

The first to make a sympathetic study of Góngora, recognizing the artistic importance of what had been regarded as literary aberrations, was the Mexican poet and critic Alfonso Reyes, whose studies on Góngora originally published in periodicals

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[1] "Góngora und Darío," in *Die Neuren Sprachen*, XXV, June, 1927, 261–272.

[2] *Historia de las ideas estéticas en España*, Madrid, 1883–1891, Vol. III.

[3] *Le lyrisme et la préciosité cultistes en Espagne*, Halle-Paris, 1909; and *Góngora et le gongorisme considérés dans leurs rapports avec le marinisme*, Paris, 1911. Other studies on *cultismo* are M. Cañete, "Observaciones acerca de Góngora y del culteranismo en España," in *Revista de Ciencias, Literatura y Artes*, Sevilla, 1855, I, 317–342, reprinted in *Rev. Hisp.*, XLVI, 1919, 281–311; Erasmo Buceta, "Algunos antecedentes del culteranismo," in *The Rom. Review*, XI, 1920, 328–348; J. Millé y Giménez, "Lope, Góngora y los orígenes del culteranismo," in *Rev. de Arch.*, XLIV, 1923, 297–319; J. García Soriano, "Don Luis Carrillo y Sotomayor y los orígenes del culteranismo," in *Bol. Ac. Esp.*, XIII, 1926, 591–620; P. Souday, "Apropos de Góngora," in *Le Temps*, Paris, May 30, 1927; Elisha K. Kane, *Gongorism and the Golden Age*, Chapel Hill, N. C., 1928; Miguel Artigas, *Góngora y el Gongorismo*, Córdoba, 1928; W. Michels, "Barockstil," *in Rev. Hisp.*, LXXV, 1929, 374–458.

have been collected in two volumes.[4] The various publications of R. Foulché-Delbosc in the *Revue Hispanique* and particularly his edition of the Chacón manuscript of the poems of Góngora[5] have been of inestimable value in making accessible materials for the further study of the poet. Likewise important have been the more recent biographical and critical studies of Miguel Artigas,[6] the brilliant monographs of Dámaso Alonso[7] on the style of Góngora, the compilation of the vocabulary of Góngora by B. Alemany y Selfa,[8] the study of the poet's treatment of nature, beauty, and love by L. Salembien,[9] and the doctoral thesis of Walther Pabst[10] on Góngora's creation.

In the studies mentioned Dámaso Alonso has discussed the essential elements of the poetic diction of Góngora: metaphor, hyperbole, color, music, symmetry, and balance; and he has made clear the aesthetic value of the metaphors, their complicated technique, and their Renaissance tradition. The purpose of the present study is to show how extensively Góngora made use of metaphors, the spheres from which he derived them, what literary patterns he may have followed, the chronological development of the metaphors, and the reactions of his contemporaries to this aspect of his style.

Aristotle was the first to treat scientifically the subject of metaphor, and though later writers have made certain changes, particularly concerning the scope of the term, nothing essential

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[4] *Cuestiones Estéticas*, Paris, 1911; *Cuestiones Gongorinas*, Madrid, 1927.

[5] *Obras poéticas de D. Luis de Góngora, Bibliotheca hispánica*, 3 vols., New York, 1921.

[6] *Don Luis de Góngora y Argote, Biografía y estudio crítico*, Madrid, 1925; "Revisión de la biografía de Góngora," in *Rev. de Filo. Esp.*, XIV, 1927, 405–416; *Semblanza de Góngora*, Madrid, 1928; *Góngora y el Gongorismo*, Córdoba, 1928.

[7] "Temas Gongorinos," in *Rev. de Filo. Esp.*, XIV, 1927, 329–404; Preface to his edition of the *Soledades*, Madrid, 1927; "Alusión y elusión en la poesía de Góngora," in *Rev. de Occidente*, Feb., 1928, 177–202.

[8] *Vocabulario de las obras de Don Luis de Góngora y Argote*, Madrid, 1930.

[9] "Góngora," in *Bulletin Hispanique*, XXXI, 1929, 293–330; XXXII, 1930, 114–184.

[10] "Góngoras Schöpfung in seinen Gedichten Polifemo und Soledades," in *Revue Hispanique*, LXXX, 1930, 1–229.

has been added. In the *Poetics*[11] he uses metaphor, in an extended sense, for any figurative meaning imposed upon a word. The metaphor then might include such figures as are today usually grouped under metaphor, synecdoche, metonymy, personification, and allegory. In this discussion it seems advisable to follow the ancient interpretation of the term, since one of the features of Góngora's imagery is the general fusion of all the more imaginative figures. Thus, metaphors are frequently introduced by similes, are inextricably bound up with mythological allusions, hyperbole, and personification, and may finally develop into elaborate series of sustained metaphor, or may end in allegory.

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[11] Chapter XXI: "Metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on grounds of analogy."

II

Literary Patterns Followed by Góngora in His Use of Metaphors

One of the characteristics of the later Renaissance was the universal realization of the worth and dignity of the vernacular, and the desire of theorists and artists to make the language derived from Latin a worthy successor to it. That the supremacy of Latin as a literary language was still recognized is attested by the arguments waged between the different countries as to the relative merits of the various romance languages, each contestant striving to show that his language more closely resembled Latin, and was therefore superior. Of this type was the celebrated polemic which in 1498 was held in the presence of Pope Alexander VI between Garcilaso de la Vega, father of the poet Garcilaso, and the ambassadors of Portugal, France, and Italy.[1]

Later, the vast imperialistic program planned and put into effect by Charles V served to give to this defense of the Spanish language a political and patriotic character. The attitude of the Emperor himself is significant. On April 17, 1536, in an address before Pope Paul III and the ambassadors of France and Venice, he substituted Spanish for the customary Latin, feeling justified in so doing, because in his opinion the dignity of the Castilian language made it deserving of being understood by all.[2]

The desire to make Spanish a literary language, however, was the result of two forces: the example of Italy, and the study of the Classics.

Dante, Boccaccio, and Petrarch had proved the effectiveness of the Tuscan dialect as a means of artistic expression, and the later exaltation of the vernacular led by Bembo, Machiavelli,

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[1] Erasmo Buceta, *La tendencia a identificar el español con el latín*, in *Homenaje ofrecido a Menéndez Pidal*, I, 1925, 88–98. For a discussion of the defense of the Spanish language in the sixteenth century, see also the following studies: A. Morel Fatio, "L'espagnol langue universelle," in *Revue Hispanique*, XV, 1913, 207–225; M. Romera-Navarro, "La defensa de la lengua española en el siglo XVI," in *Bulletin Hispanique*, XXXI, 1929, 204–255.

[2] Buceta, *op. cit.*, p. 103.

and Castiglioni, together with the example of contemporary poets, served to make the Spaniards who had come into close contact with Italy long for a poet who might show the possibilities of the Castilian language. Juan de Valdés in his *Diálogo de la lengua*, written about 1535, says that the Castilian language has never been written by anyone with the necessary care and attention;[3] Garcilaso in the introduction to Boscán's translation of *Il Cortigiano*, 1534, expresses his happiness at seeing worthwhile material written in the Castilian language;[4] and Cristóbal de Villalón in *El Scholástico*, written about 1538, believes that Castilian would not be inferior to the ancient languages if it were cultivated, polished, and ornamented in the same manner as were the ancient languages.[5]

The intensive study of the humanities started during the reign of Isabella continued throughout the next century with unabated zeal. Every city and town of any importance sponsored a school of Grammar, and Virgil, Horace, and Ovid became the inspiration of many young poets. Even in the early period of the Renaissance the study of Latin and the example of the Italians had served as an incentive for latinizing Spanish poetic diction. Such an incentive is apparent in the poetry of Juan de Mena,[6]

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[3] *Diálogo de la lengua*, ed. Boehmer, in *Romanische Studien*, VI, 342.

[4] *El Cortesano*, ed. *Libros de antaño*, Madrid, 1873, p. 12.

[5] *El Scholástico*, ed. *Bibliófilos madrileños*, Madrid, 1911, I, 16: "La lengua que Dios y naturaleza nos ha dado, no nos deve ser menos apazible ni menos estimada que la latina, griega y hebrea, a las quales creo que no fuesse nuestra lengua algo inferior si nosotros la ensalçassemos y guardassemos y puliessemos con aquella elegancia y ornamento que los griegos y los otros hacen con la suya."

[6] Faria y Sousa in his commentary on Camoens' *Lusiadas* (Madrid, 1639, Canto III, Col. 134), notes the use of hyperbata in the poetry of Juan de Mena and Gómez Manrique, and denies to Góngora the honor of having introduced this novelty: "I lo mejor es que hallavan aquellos apoyadores desta gran suerte de poesia, que Don Luis avia sido el inventor en vulgar: como si aí no estuviera Juan de Mena con anterioridad de centenares de años, que dio motivo a centenares de risas con essos modos: i por dicha, que no le faltó Don Luis con las suyas al tiempo que escrivia con reposo. Veislo aqui en la copla 92: *a la moderna bolviendome rueda*. Petrarca una vez: *Han fatto un dolce de morir desio*. Otra Boscan: *Nacieron de la qual otros*. Garcilaso otra: *Como en luziente de cristal coluna*: i usavase mucho antes, aun en coplas pequeñas. Gomez Manrique en los que hizo al Contador Diego Arias: *Hartas hallarás tristezas*: i abaxo: *Pues el blanco comen pan*: i mas abaxo: *Que hartos te vienen dias*: i luego este que pone el sello a todos: *Que con esta son nacidos condicion*: i usalo tanto, que se parece a Don Luis, o que Don Luis se cansó

whose *Laberinto* was what one might expect from an author who was stylistically inclined, and who shared the universal belief in the supremacy of the ancients in literary matters. Mena foreshadows the *cultismo* movement which had for its inception the same forces that acted upon him, but which had received a century's accumulation of growth and power.

With the publication of the works of Garcilaso in 1543, there were those who felt that at last Spanish poetry had shown its ability to come up to the Italian standard of verse-making. Herrera, in his commentary on the works of Garcilaso, states that the Spanish language, its phrases, vividness, and spirit, together with the sentiments expressed by the poets, can compare with the elegance and the beauty of the divine Italian rhymes.[7] The triumph of the Italian school was unquestioned, and with the adoption of the new meter came the adoption of the subject-matter which was so closely associated with it. The commentaries of Francisco Sánchez in 1576 and of Fernando de Herrera, meticulously pointing out the Italian sources of Garcilaso's thoughts and figures, indicate to what extent imitation and erudition were regarded as ingenious ways for a poet to show his own art as well as his appreciation of the old masters. The *Anotaciones* of Herrera is in reality a treatise on poetics, and contains all that the author could muster to aid in bringing about his great desire, that of raising Spanish poetry to the height and dignity of the Classics.

This reform so ardently desired by Herrera found a brilliant

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mucho por parecerle. I esta es la novedad solene, que solenizaron aquellos solenissimos Legisladores, para darle el primer lugar entre los Poetas. No traygo mas destos exemplos, que saqué del Cancionero general antiguo, assi porque está lleno dellos, como porque estoy con las narizes tapadas mientras los copio." Juan de Espinosa Medrano in his *Apologético en favor de D. Luis de Góngora*, reprinted in *Revue Hispanique*, LXV, 1925, 404, lists the following hyperbata from the poetry of Juan de Mena:

Ignoto a persona podra ser alguna.
Siempre divina llamando clemencia.
Divina me puedes llamar providencia.
La Magica averse hallado primera.
De estirpe de Reyes tan gloriosa.

[7] Fernando de Herrera, *Obras de Garcilasso de la Vega con anotaciones*, Sevilla, 1580, p. 73. "La lengua comun de España, sus frases i terminos, su viveza i espiritu, i los sentimientos de nuestros poetas pueden venir a comparacion con la elegancia de la lengua i con la hermosura de las divinas rimas de Italia."

exponent in the person of Luis de Góngora, who in his more serious poems set about doing consistently and methodically what his forerunners had already done with greater moderation: the employment of a syntax built upon a Latin model, the introduction of new words, chiefly Latin, and the lavish use of metaphors and Classical allusions.

Góngora's first poem was an ode in 1580 in praise of Luis de Tapia's translation of the *Lusiadas*. This early interest in Camoens, however, does not seem to have influenced his verse to any great extent, in spite of the emphatic assertions of Faria y Sousa that Góngora imitated Camoens "con todas sus fuerças."[8] Both poets show a decided preference for astrology and mythological allusions and there is one case of striking resemblance, which strangely enough is not mentioned by the zealous Faria y Sousa. A defender of Góngora,[9] however, calls attention to the similarity of the opening lines of the *Soledades:*

> Era de el año la estación florida
> En que el mentido robador de Europa,
> (Media luna las armas de su frente
> I el Sol todos los raios de su pelo)
> Luciente honor del cielo,
> En campos de zaphiro pasce estrellas,

and the following passage from the *Lusiadas* describing Vasco da Gama's arrival at Melinde in the spring of the year:

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[8] *Lusiadas de Luis de Camoens comentadas por Manuel de Faria i Sousa*, Madrid, 1639, Canto IX, Col. 109: "*Os cornos ajuntou da eburnea Lua.* El Poeta [Camoens] hizo aqui el arco de Cupido de marfil por acomodar mejor en metafora lo que Ovid. lib. 2 dixo de la Luna. *Luna quater iunctus implerat cornibus orbem.* I Gongora fenece un Soneto, de los que llama heroicos *I en su arco los cuernos de la Luna.* Juzguen los despasionados la distancia entre los dos versos, i quando no hagan mas de estar iguales: Valganos Dios; es gran cosa que lo diga Gongora oy, i no lo es, que lo dixesse Camoens 60 años antes? Pues assi sucede en infinitos lances entre los dos, imitando al Camoens el Gongora con todas sus fuerças. Yo no pretendo disminuir el credito de nadie, i menos de Gongora, que venero a donde merece veneracion: pretendo solo que aviendole el ganado en parte con imitar, i trasladar a Camoens, no le murmure, ni sus sequazes: assegurandose todos, que el Camoens entre los poetas vulgares será siempre como Vergilio entre los Latinos."

[9] José Pellicer de Salas y Tovar, *Lecciones solemnes a las obras de Don Luis de Gongora*, Madrid, 1630, col. 364.

Era no tempo alegre, quando entrava
No roubador de Europa a luz phebea;
Quando um, e o outro corno lhe aquentava,
E Flora derramava o de Amalthea.
(Canto II, est. 72)

The innovations attributed to Góngora had appeared before in the poetry of Garcilaso, particularly in those compositions written after his return from Naples in 1533. With the serenity, breadth, and artistic viewpoint gained by Garcilaso after his association with Minturno, Bernardo Tasso, and Luigi Tansillo, came certain Gongoristic tendencies. The following lines from the First Eclogue show a decided effort to reproduce Latin poetic diction and word order:

El dulce lamentar de dos pastores,
Salicio juntamente y Nemoroso,
He de cantar, sus quexas imitando,
Cuyas ovejas al cantar sabroso
Estavan muy atentas, los amores
De pacer olvidadas escuchando.
. . . . . .

¡O más dura que mármol a mis quexas,
Y al encendido fuego en que me quemo,
Más elada que nieve, Galatea!

The metaphors, too, of both Classical and Italian origin, are of the type later used by Góngora in his compositions. For instance, the Virgilian periphrasis for hunting,

Venatu invigilant pueri silvasque fatigant,
(*Aeneid*, IX, 605)

is reechoed in Garcilaso's

Andas a caça, el monte fatigando,
(*Egloga I*, 17)

and in Góngora's

Peinar el viento, fatigar la selua,
(*Poliphemo*, 1. 8)

and

fatigar el suelo.
(No. 26, 1. 17)

The common Latin reference of the vine being wedded to the elm tree supporting it,[10] which in its most involved metaphorical version appears in the *Epithalamium* of Catullus (LXII, 49):

Ut vidua in nudo vitis quae nascitur arvo
nunquam se extollit . . .
At si forte cadem est ulmo coniuncta marita
Sic virgo, dum intacta manet,

is used in much the same allegorical manner by Garcilaso in Salicio's lament over the unfaithfulness of Galatea:

No ay coraçón que baste,
Aunque fuesse de piedra,
Viendo mi amada yedra
De mi arrancada en otro muro asida,
Y mi parra en otro olmo entretexida,
Que no se esté con llanto deshaziendo
Hasta acabar la vida."
(*Egloga I*, 133-139)

This same figure appears several times in the works of Góngora,[11] the most elaborate case being the description of the frightened Galatea, who twines her arms more closely around her lover when she hears the thundering voice of Polyphemus:

La Nimpha los oió, i ser mas quisiera
Breue flor, ierua humilde i tierra poca
Que de su nueuo tronco vid lasciua,
Muerta de amor i de temor no viua.

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[10] Virgil, *Georgics*, I, 2; *Eclogues*, V, 32; Horace, *Carmina* IV, 5, 30; *Epist.*, I, 16, 3; Ovid, *Met.*, XIV, 665; Claudian, *Fescennina*, IV, 18.
[11] Nos. 27, 11. 93–100; 58, 1.58; 322, 11. 301–308; *Soledad I*, 1. 828.

Mas (cristalinos pampanos sus braços)
Amor la implica, si el temor la anuda,
Al infelice olmo, que pedazos
La segur de los zelos hará aguda.
(*Poliphemo*, II. 349-356)

Tropical and verbal similarities are frequent in the works of Garcilaso and Góngora. The resemblance may be due many times to their common Italian and Classical sources, but undoubtedly the poetry of Garcilaso exerted a strong influence upon Góngora during his years of apprenticeship. Thus, Garcilaso's description of a nightingale whose nest has been destroyed by a farmer:

Qual suele el ruyseñor, con triste canto
Quexarse, entre las hojas escondido,
. . . . . .
Y aquel dolor que siente
Con differencia tanta
Por la dulce garganta
Despide, y a su canto el ayre suena,
Y la callada noche no refrena
Su lamentable officio y sus querellas
Trayendo de su pena
El cielo por testigo y las estrellas,
(*Egloga I*, 324-337)

has many points of similarity to Góngora's sonnet No. 41. Besides other verbal reminiscences, both poets make use of metaphors drawn from the legal profession, but, as one might expect, Góngora develops his metaphors further and makes his composition more subtle and artificial:

Con differencia tal, con gracia tanta
Aquel ruiseñor llora, que sospecho
Que tiene otros cient mil dentro del pecho,
Que alternan su dolor por su garganta;
I aun creo que el espiritu leuanta,
(Como en informacion de su derecho),
A escribir del cuñado el atroz hecho

En las hojas de aquella verde planta.
Ponga pues fin a las querellas que vsa,
Pues ni quexarse ni mudar estança
Por pico ni por pluma se le veda . . .

Salcedo Coronel[12] states that the first quatrain of Góngora's sonnet was later imitated by Marino:

Sovra l'orlo d'un rio lucido, e netto
Il canto soavissimo sciogliea
Musico Rossignuol, c' haver parea
E mille voci e mille angelli in petto.

L. P. Thomas,[13] on the other hand, implies that the borrowing was reversed. However, as has been pointed out by J. P. W. Crawford,[14] if we accept the date of 1584 ascribed to this composition in the Chacón manuscript, Góngora's sonnet was written before that of Marino.

Professor Crawford has also shown[15] that Góngora's sonnet No. 24,

Mientras por competir con tu cabello,

and No. 36,

Illustre i hermosissima Maria,

though closely related to Garcilaso's sonnet,

En tanto que de rosa i açucena,

owe much of their resemblance to an independent use of Bernardo Tasso's sonnet, beginning,

Mentre che l'aureo crin v'ondeggia intorno.

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[12] *Obras de Gongora comentadas*, Madrid, 1648, II, Pt. 1, p. 353.
[13] *Etude sur Góngora et le Gongorisme*, p. 47.
[14] "Italian Sources of Góngora's Poetry," in *The Romanic Review*, XX, 1929, 127.
[15] *Ibid.*, p. 126.

Garcilaso's bold metaphors describing the neck and hair of the fair Elisa,

> De la coluna que el dorado techo
> Con presuncion graciosa sostenia,
> (*Egloga I*, 277-278)

Góngora's reference to his lady's body and hair:

> Cuio bello cimiento i gentil muro,
> De blanco nacar i alabastro duro
> . . . . . .
> Soberbio techo, cuias cimbrias de oro,
> (No. 13)

and Antonio Minturno's second quatrain from the sonnet beginning, "In sì bel tempio di memorie adorno":

> D'un lucido Cristallo, è di possente,
> Virtu l'alta Colonna; un chiaro giorno,
> Il tetto d'oro a le mie luci spente,
> E di perle, è di rose un bell soggiorno,

probably were all three inspired by Petrarch's sonnet "tacer non posso" in which he describes Laura's physical perfections,

> Muri eran d' alabastro, e tetto de oro.

Another line from Petrarch,

> E duro campo di bataglia il letto,

later used by Garcilaso (Soneto XVII):

> El ancho campo me parece estrecho,
> La noche clara para mí es escura,
> La dulce compañía, amarga y dura,
> Y duro campo de batalla el lecho,

seems to have furnished Góngora with a favorite metaphor:

Salid al campo, señor,
Bañen mis ojos la cama;
Que ella me será también,
Sin vos, campo de batalla.
(No. 64, 1. 32)

Sea el lecho de batalla campo blando.
(No. 120, 1. 54)

Campo fue de batalla,
I thalamo fue luego
Arbol que tanto fue perdone el fuego.
(No. 129, 11. 16-18)

Cama de campo i campo de batalla.
(*Poliphemo*, 1. 255)

The most highly wrought version of this metaphor is in the concluding lines of *Soledad Primera* describing the marriage-bed prepared by Venus:

Casta Venus, que el lecho ha preuenido
De las plumas que baten mas suaues
En su bolante carro blancas aues,
Los nouios entra en dura no estacada:
Que siendo Amor vna deidad alada,
Bien preuino la hija de la espuma
A batallas de amor campo de pluma.

The development of the above metaphor shows the change that a borrowed image might go through when used by Góngora in his more serious poems.

Certain irregularities in Garcilaso's syntax have been noted by the defenders of Góngora[16] as a proof of their good usage. A composite list includes such "distortions" as the following:

Por quien los Alemanes
El fiero cuello atados.

[16] Juan de Espinosa Medrano, *op. cit.*, p. 404; Francisco de Córdoba, *Examen del Antídoto*, Apéndice VII, p. 412, in Artigas, *Biografía*; Salazar Mardones, *Ilustracion y defensa de la Fabula de Piramo y Tisbe*, Madrid, 1636, fol. 74.

Y acabó como aquel que un templado
Baño metido sin sentillo muere
Las venas dulcemente desatado.

En contra puestas del ayrado pecho.

Y con voz lamentandose quexosa.

Ya de rigor de espinas intratable.

Los accidentes de mi mal primeros.

Guarda del verde bosque verdadera.

De aquel mancebo por su mal valiente.

Escondiendo su luz al mundo cara.

Aquella tan amada mi enemiga.

Entre la humana puede i mortal gente.

Como en luciente de cristal coluna.

Thus we see that bold metaphors and a syntax modelled on the Classics were not entirely a novelty in Spanish poetry when Góngora started writing.

After Garcilaso, the poet who accomplished most in enriching and polishing Spanish verse was Fernando de Herrera. Some similarities are noticeable between his diction and that of Góngora, but in general these resemblances can be traced to a common Classical or Italian source. Both poets are, for instance, fond of the following words and images: *oro ardiente*, *mar undoso*, *crespas ondas*, *purpúreas rosas*, *alto coro*, *cano* (referring to time or to the color of the sea), *caduca vida*, *del ciervo la planta voladora*, *orna y colora* (addressing the sun), *tejer un coro* (dancing), *yugo* (the peak of a mountain), *esmeraldas y perlas* (dew-covered grass), *Icaro* (the desire of a lover), *mariposa* (lover consumed by the light of his love), etc. Herrera's influence upon Góngora is rather intangible, though the older poet's attitude towards Classic

poetry, his care in setting apart the language of poetry from the language of every-day life, must have encouraged the young poet in those first years when he was sounding out his talent. This vague relationship is best exemplified in their treatment of similar themes. For instance, the magnificent *canciones* of Herrera on the battle of Lepanto and on the Portuguese loss at Alcazarquivir were doubtless in the mind of Góngora when he sought to celebrate the Armada's departure for England, yet it is only the tone of his poem that reminds one of Herrera's compositions.

Herrera, like most of the followers of Garcilaso, was primarily a Petrarchist, though in Italy by the middle of the sixteenth century there was a return to the preciosity which had been a characteristic of the poetry of Southern Italy. The exaggerated mannerisms of Cariteo, Tebaldeo, and Serafino Aquilano were followed by Rota, Tansillo, and most of the poets whose compositions appeared in 1558 in Ruscelli's *Fiori delle rime di poeti illustri*, and in 1563 in *Il secondo volume delle rime*, etc. The shift in the literary pattern of Italy brought a corresponding change in Spain, and Tansillo was widely imitated.[17]

As to Góngora's specific indebtedness to Italian poetry, Professor Crawford[18] has shown that his imitations and translations were principally from Ariosto, Sannazaro, Bernardo Tasso, and Torquato Tasso, and were limited to the poet's years of apprenticeship before 1585. In his later compositions he continued to reproduce their images and words, but all such reproductions were probably done from memory, for even in the early days the figures were frequently developed according to his own fancy. As an example of this difference in treatment, Professor Crawford cites Ariosto's,

Qual avorio di Gange, o qual di Paro,

and Góngora's imitation,

Qual del Ganges marfil, o qual de Paro
(No. 34)

[17] Joseph G. Fucilla, "Pedro de Padilla and the Current of the Italian Quattrocentist Preciosity in Spain," in *Philological Quarterly*, IX, 1930, 225.
[18] *Loc. cit.*, pp. 124–130.

Ariosto ends his sonnet by asking what rich material could form a vessel for the hair of his deceased lady, while Góngora wants to know what exquisite workmanship could fashion an image of his lady that would not melt like wax in the sun when brought into her presence.

Another illustration is seen in Góngora's sonnet No. 16, which is a close imitation of Bernardo Tasso's,

> O puro, o dolce, o fiumicel d'argento.

Both sonnets contain the same basic idea; the poets address the stream in which the image of their lady has been reflected, and beg that this image be retained intact. Tasso says, "Ferma il tuo corso," in order that so much beauty might not go to the sea, while Góngora, visualizing the stream as a horseman, begs him to tighten his reins of waves, and his crystalline bridle, lest so much beauty be marred before it reaches the great lord of the humid trident,

> . . . no dexes floxa
> La vndosa rienda al crystalino freno
> Con que gouiernas tu veloz corriente.

Góngora's sonnet No. 44,

> Varia imaginacion que en mil intentos,
> A pesar gastas de tu triste dueño
> La dulce municion del blando sueño,
> Alimentando vanos pensamientos,
> Pues traes los espiritus attentos
> Solo a representarme el graue ceño
> De el rostro dulcemente zahareño,
> (Gloriosa suspension de mis tormentos),
> El sueño, (author de representaciones),
> En su theatro, sobre el viento armado,
> Sombras suele vestir de vulto bello.
> Siguele; mostraráte el rostro amado,
> I engañarán vn rato tus passiones
> Dos bienes, que serán dormir i vello,

and Torquato Tasso's,

> Pensier che mentre di formarmi tenti,
> L'amato volto, è come sai l'adorni,
> Tutti da l'opre lor togli, è distorni,
> Gli spirti lassi al tuo servizio intenti.
>
> . . . . . .
>
> Deh non sai tu, che piu sembiante al vero
> Sovente il sogno il finge, è me'l colora,
> E l'imagine ha pur voce soave?
> Ma tu piu sempre rigido, è severo
> Il figuri à la mente, ed ei tal hora
> La ritragge al mio cor pietosa è grave,

both describe the blessings of sleep which brings to a lover his lady's face. The metaphors in Góngora's composition, however, give to this old theme a new interest and direct the development of the sonnet in an entirely different manner. His method in these cases is typical; he accepted in general the original figures, and using these as a foundation he built upon them his more elaborate poetic structure.

In discussing Garcilaso's influence upon Góngora we have seen that some of their more striking tropical resemblances can be traced back to their familiarity with the poetry of Petrarch and that these borrowings can be found even in the later works of Góngora. The metaphors characterizing the beauties of the lady described, those referring to her cruelty, the use of mythological allusions in the comparison of the lover's suffering, and the tropes employed in the description of nature are in general the Petrarchan figures which were continued by the sixteenth-century Italians and their Spanish imitators. An example of such borrowing can be seen in the following sonnet (No. 99) where Góngora describes his lady's home:

> Palacio es de mi bella celebrada,
> Templo de Amor, alcaçar de nobleza,
> Nido de el Phenix de maior belleza
> Que bate en nuestra edad pluma dorada.

The metaphor is the same as that used by Petrarch in his reference to Laura,

Questa Fenice de l'aurata piuma,

and to her home:

È questo 'l nido, in che la mia Fenice
Mise l'aurate, e le purpuree penne.

Next to Petrarch, Torquato Tasso seems to have attracted Góngora most. Besides the early imitations in his amatory verse[19] there are several reminiscences of him throughout his compositions. One of the most striking is found in the *canción* to the turtle-dove in which he refers to the cooing of doves as the sweet war and peace of love:

Dichosa tu mil vezes
Que con el pico hazes
Dulces guerras de Amor i dulces paces.
(No. 129, 1. 9)

Tasso had made use of this figure in one of his sonnets:

Vaghe Colombe che giugendo i rostri
E fatte dolce guerre e dolci paci.

In his *Jerusalem* (Canto 20, 13), Tasso compares the voice of a musician to a mountain torrent:

Come in torrenti dal alpestri cime
Soglion giù derivar le nevi sciolte,
Cosi correan volubili, e veloci
Da la sua bocca le canore voci.

This passage may have been the source of Góngora's sonnet (No. 290) in praise of Juan Risco's volume of music which had been dedicated to Fray Diego de Mardones, Bishop of Córdoba. The poet puns upon the name of the principals and develops a metaphorical composition which is very ingenious:

[19] J. P. W. Crawford, *op. cit.*, p. 125.

Vn culto risco en venas oi suaues
Concetuosamente se desata,
Cuio nectar, no ia liquida plata,
Haze canoras aun las piedras graues,

. . . . . .

Este, si numeroso, dulce escucha
Torrente, que besar dessea la plaia
De tus ondas, o Mar, siempre serenas.
Si armonioso leño sylua mucha
Attraer pudo, vocal Risco attraia
Vn Mar, Dones oi todo a sus arenas.

The predominance of the Italianate school made it natural that young poets should begin by imitating Italian poetry, and Góngora was no exception to the rule. Later, however, he turned more and more to the Classics for his inspiration, especially to the poets of the later Augustan Age and Silver Latin period who had shown a decided preference for an elaborate style, abstractions, metaphors, mythological allusions, and erudition. Thus the poetic traditions of the ancients, their natural history, their customs and rites, their proverbs, their conceptions of life, all became an integral part of his poetic creations. His favorite mythological subjects are drawn chiefly from Ovid and refer to Phaeton, Icarus, Arion, Orpheus, Ganymede, Ulysses and the Sirens, Venus and Adonis, Cupid, Proserpine and Ascalaphus, Philomela, Eurydice, Phoebus, and Aurora. Some of these retain their ancient identity, as for instance Philomela as a nightingale, Ascalaphus as an owl, the sisters of Phaeton as poplar trees, the nephew of Daedalus as the partridge, Syrinx as a reed, etc., while others are adapted by the poet to suit his own fancy.

The love lament of the ship-wrecked young man in *Soledad Primera* (1. 18) becomes a second Arion's instrument, and the plank by which he escapes from drowning is the kindly dolphin,

Breue tabla delphin no fué pequeño.

The old fisherman in *Soledad Segunda* (11. 435-440), telling of his daughter's chase of a fish pierced by a harpoon, calls her Lachesis when she winds the rope, and Clotho when she loosens it:

Lachesis nueua mi gallarda hija,
Si Cloto no de la escamada fiera,
Ia hila, ia deuana su carrera,
Quando desatinada pide, o quando
Vencida restituie
Los terminos de canamo pedidos.

The worm in an almond tree is characterized as its Parcae,

Mira que del almendro mas loçano
Parcha es interior breue gusano.
(*Ibid.*, 11. 610-611)

Six poplar trees entwined with ivy are Bacchic wands:

Seis chopos de seis iedras abraçados,
Thyrsos eran del Griego Dios, nacido
Segunda vez, que en pampanos desmiente
Los cuernos de su frente.
(*Ibid.*, 11. 328-331)

The description of a fishing net made by a skillful fisherman reads almost like a riddle. It is represented as a knotted Labyrinth constructed by a marine Daedalus, which, though always walled, is always open:

Laberintho nudoso de marino
Dedalo, si de leño no, de lino,
Fabrica escrupulosa, i aunque incierta
Siempre murada, pero siempre abierta.
(*Ibid.*, 11. 77-80)

An arm of the sea, half ocean and half estuary, is pictured as a foamy centaur which twice daily charges the sloping shores:

Centauro ia espumoso el Occeano
Medio mar, medio ria,
Dos vezes huella la campaña al dia,
Escalar pretendiendo el monte en vano.
(*Ibid.*, 11. 10-13)

A contestant in the games following a rustic wedding is a "mountain Icarus" who attempts a leap and falls on waves of grass:

> A vn vaquero de aquellos montes, gruesso,
> Membrudo, fuerte roble
> Que, agil a pesar de lo robusto,
> Al aire se arrebata, violentando
> Lo graue tanto, que lo precipita,
> Icaro montañes, su mismo peso,
> De la menuda ierua el seno blando
> Pielago duro hecho a su ruina.
> (*Soledad I*, 11. 1004-1011)

A young nobleman who had died suddenly is represented as a Ganymede being snatched by the featherless and fleshless eagle whose claw is the inexorable scythe:

> Aue Real de plumas tan desnuda,
> Que aun de carne boló jamas vestida
> Cuia garra, no en miembros diuidida,
> Inexorable es guadaña aguda.
> (No. 338)

The white body of Galatea is to her lover the unattainable water and fruit-laden branches of Tantalus,

> Entre las ondas i la fruta imita
> Acis al siempre aiuno en penas graues:
> Que en tanta gloria, infierno son no breue
> Fugitiuo Crystal, pomos de nieue.
> (*Poliphemo*, 11. 325-328)

The comparison of birds to musical instruments is a favorite one with Góngora. They are "flying violins," "restless lyres," "little golden trumpets" (No. 214), or may take on mythological names and become "winged Muses" hiding their lyres beneath light feathers:

> I las confusamente acordes aues
> Entre las verdes roscas de las iedras

Muchas eran, i muchas vezes nueue
Aladas Musas, que de pluma leue
Engañada su oculta lyra corba
Metros inciertos si, pero suaues,
En idiomas cantan differentes.
Soledad II, 11. 351-358)

At other times they are "plumed Sirens" in the green foam of the groves:

No todas las voces ledas
Son de Syrenas con plumas.
Cuias humidas espumas
Son las verdes alamedas.
(No. 214, 11. 8-11)

The poet's genuine appreciation for the music of birds is nowhere better expressed than in the following lines in praise of the nightingale:

Prodigio dulce que corona el viento,
En vnas mismas plumas escondido
El musico, la Musa, el instrumento.
(No. 203, 11. 28-30)

A courtier is another Ulysses in the "Neapolitan sea" of the royal palace, surrounded by sirens (No. 196); the sails of a boat are "Clytie of the wind" (*Soledad II*, 1. 372); "to crown Vulcan" is to sit around a fire (*Ibid.*, *I*, 1. 92); Sicily is the "wine-cup of Bacchus" (*Poliphemo*, 1. 138); Venice is the "kingdom of Neptune" (*Soledad II*, 1. 657); and "to worship Pomona" is to be engaged in gardening (*Ibid.*, 1. 199).

The saints buried in the Sacro Monte of Granada are "giants" who unlike their Titanic prototypes, succeeded in scaling the walls of heaven (No. 112), while in the Dedication of the *Soledades* (11. 7-8) the mountains are "crystal giants" armed with snow,

Bates los montes, que de nieue armados,
Gigantes de crystal los teme el cielo.

Dawn and sunrise are often personified in Góngora and in many cases the accompanying metaphorical descriptions bear distinct resemblances to the Aurora and Phoebus of Classical writers. Ovid's picture of the Dawn that greeted Phaeton,

> . . . Ecce vigil rutilo patefecit ab ortu
> Purpureas Aurora fores, et plena rosarum
> Atria . . .
>
> (*Meta.*, II, 112)

is very similar in coloring to two passages in Góngora:

> Tras la bermeja Aurora el Sol dorado
> Por las puertas salia del Oriente
> Ella de flores la rosada frente
> El de encendidos raios coronado,
>
> (No. 14)

> . . . en las purpureas horas
> Que es rosas la Alva i rosicler el dia.
>
> (*Poliphemo*, 11. 3-4)

The conventional picture, however, of Dawn rising from the "saffron couch" of Tithonous[20] is replaced in the *Soledades* by a figure more in keeping with the landscape of the sea. Dawn's appearance from the foamy white waves in the horizon is described as Aurora fleeing from the hoary locks of Tithonus:

> . . . a la hora
> Que huiendo la Aurora
> Las canas de Tithon . . .
>
> (*Soledad II*, 393–395)

In another passage, the rosy clouds are Dawn's scarlet carpet,

> O las colunas bese o la escarlata,
> Tapete de la Aurora.
>
> (*Ibid.*, I, 11. 475-476)

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[20] Virgil, *Georgics*, I, 445. *Cf.* also Homer, *Iliad*, XI, 1, and *Odyssey*, V, 1.

As in the Classical poets, the coach of the Sun is pictured as drawn by luminous horses breathing fire and smoke, which at the end of day descend near the pillars of Hercules to wash their coach in the waters of the western sea:

> Su aliento humo, sus relinchos fuego,
> Si bien su freno espumas, illustraua
> Las columnas Ethon, que erigió el Griego
> Do el carro de la luz sus ruedas laua.
> (*Poliphemo*, 11. 337-340)

'The Hours dressed in numbers" harness the horses at sunrise:

> Las horas ia de numeros vestidas
> A baio, quando no esplendor houero
> Del luminoso tiro, las pendientes
> Ponian de chrysolitos lucientes,
> Coiundas impedidas.
> (*Soledad II*, 11. 677-681)

But as the luminous pair start to ascend the ecliptic, they are met by huntsmen mounted on Andalusian horses. The latter neigh at the rays of the morning sun, and this greeting is answered by the fiery steed of Phoebus. The fusion of the real and the mythological is complete in this passage:

> . . . en vn sonoro
> Relincho i otro saludó sus raios
> Los houeros, si no esplendores baios
> Que conducen el dia,
> Les responden, la ecliptica ascendiendo.
> (*Ibid.*, 11. 730-734)

In some cases Góngora adjusts the ancient interpretation of the sun sinking into the Ocean at the pillars of Hercules, to conform with more modern geographical ideas. A Peruvian falcon is, for instance, described as having come from the Southern regions where Phoebus now hides his many years:

> . . . donde
> Entre las conchas oi del Sur esconde
> Sus muchos años Phebo.
> (*Soledad II*, 11. 773-775)

Likewise the ships of Columbus are characterized as having touched the turquoise-colored curtains which the West draws for the sun on the blue couch of the sea,

> Besando las que al Sol el Occidente
> Le corre en lecho azul de aguas marinas
> Turquesadas cortinas.
> (*Ibid.*, *I*, 11. 416-418)

These descriptions of dawn and the progress of the sun are not restricted by Góngora to his serious verse; they appear with almost equal frequency in his humorous compositions. The burlesque *romance* (No. 149) beginning with the following lines is an excellent example of the poet in one of his joking moods, when he pokes fun at himself as well as at other poets:

> A vn tiempo dejaua el Sol
> Los colchones de las ondas . . .

In addition to the foregoing uses of the ancients' colorful conception of daybreak and the sun, Góngora, like the Petrarchists, draws further upon these mythological figures and uses them as sources for other metaphors. Beauty in youth is, for instance, described as rosy Dawn or golden Phoebus whose color and brightness are of short duration:

> Antes que de la edad Phebo eclipsado,
> I el claro dia vuelto en noche obscura,
> Huia la Aurora de el mortal nublado;
> Antes que lo que oi es rubio thesoro
> Vença a la blanca nieue su blancura
> Goça, goça el color, la luz, el oro,
> (No. 36)

and the hair of a village girl decorated with roses and lilies becomes the golden rays of Phoebus crowned by Aurora:

> De el verde margen otra las mejores
> Rosas traslada i lilios al cabello,
> O por lo matizado o por lo bello,
> Si Aurora no con raios, Sol con flores.
> (*Soledad I*, 11. 247-250)

The ship in which Magellan made his daring trip is described as a rival of the glowing chariot, whose zodiac was the sea:

> Zodiaco despues fue crystalino
> A glorioso pino,
> Emulo vago del ardiente coche
> Del Sol, este elemento,
> Que quatro vezes auia sido ciento
> Dosel al dia i thalamo a la noche.
> (*Ibid.*, 11. 466-471)

Since Cupid is the son of Venus, he is referred to in the *Soledades* as the grandson of the foam,[21] a relationship which is reasonable enough when viewed in the light of mythological lore, but which is extremely far-fetched as a poetic figure. This particular passage contains, in my opinion, Góngora's most strained and artificial metaphors. Love comes sailing on the half of a silver shell, using his arrows as oars, and thus poisoning the waves of the sea. He favors the suit of two humble fishermen, because each time that their oars touch the foam, they are the sculptors of the fair image of his mother:

> Diuidiendo crystales,
> En la mitad de vn oualo de plata,
> Venia al tiempo el nieto de la Espuma
> . . . . . .
> Inficionando pues suauemente
> Las ondas el Amor, sus flechas remos.
> (*Soledad II*, 11. 519-528)

> . . . Porque? Por escultores quiçá vanos
> De tantos de tu madre vultos canos,
> Quantas al mar espumas dan sus remos.
> (*Ibid.*, 11. 662-664)

Related to the subject of mythology is that of astronomical lore which likewise was employed by Góngora as a source for new

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[21] *Cf.* Artificiality in phrasing of Statius in his reference to Bacchus, when he says that "Hercules is soaked plentifully with his brother," *Silvae*, III, 1, 24, "Multo fratre madentem."

metaphors. Thus, the fountain in an artificial grotto is represented as the pitcher of Aquarius:

> De jardin culto assi en fingida gruta
> Salteó al labrador pluuia improuisa
> De crystales inciertos a la seña,
> O a la que torció llaue el fontanero,
> Vrna de Aquario la imitada peña
> Le enuiste incauto . . .
> (*Ibid.*, 11. 222-227)

A hill is "starred" with goats equal in their appearance to the goat Amalthaea, which suckled the infant Jove, and which later was placed in the sky as the constellation of Capricorn:

> Si Promontorio no, vn cerro eleuado,
> De cabras estrellado,
> Iguales, aunque pocas
> A la que, imagen decima del cielo
> Flores su cuerno es, raios su pelo.
> (*Ibid.*, 11. 303-307)

The Dog Star dressed in stars is a salamander of the sun,[22]

> Salamandria del Sol, vestido estrellas,
> Latiendo el can del cielo estaua.
> (*Poliphemo*, 11. 185-186)

In a laudatory sonnet (No. 311) to D. Luis de Ulloa, who lived in Toro, the city is called the zodiacal sign of Taurus, and its distinguished citizen is the glory of its seasoned forehead. The "madura frente" of the sonnet seems to refer to both the ancient walls of the city and to the horns of Taurus:

> Generoso esplendor, sino luciente,
> No solo es ia de quanto el Duero baña
> Toro, mas de el Zodiaco de Hespaña
> I gloria vos de su madura frente.

[22] Pliny, *Nat. Hist.*, X, 86, describes the salamander as an animal shaped like a lizard, but with stars all over its body. *Cf.* also Virgil, *Georgics*, II, 353 and 425.

The lion in the burlesque *romance* of Pyramus and Thisbe (No. 322, 11. 385-388) is pictured as the sign which is the roaring splendor of July:

> Las espumas que la ierua
> Mas sangrientas las expuso,
> Que el signo las babeó
> Rugiente pompa de Iulio.

At times, the season of the year is expressed by references to the zodiacal signs. Thus, in the beginning of the *Soledades*, spring is described as the season when the disguised abductor of Europa, illuminated by the rays of the sun, feeds upon stars in the sapphire field of the sky:

> Era de el año la estacion florida
> En que el mentido robador de Europa,
> (Media luna las armas de su frente,
> I el Sol todos los raios de su pelo)
> Luciente honor del cielo,
> En campos de zaphiro pasce estrellas.

The same season is more simply described, through the use of the same figure, in a *romance* (No. 358, 11. 33-36):

> Agradecida Amarilis
> Flores las auejas mas
> Deverán a su cothurno
> Que al novillo celestial.

Fabulous natural history is represented by such material as that concerning the Phoenix, the diamond which is softened by being steeped in blood, the exemption of the laurel tree from lightning, the swan singing before its death, and the eagle sharpening its eyes by the light of the sun. The last is used in sonnet No. 164, where the artist who has made a portrait of the Marquise of Ayamonte is referred to as an eagle which has dared to penetrate the realm of the sun:

Que aguila, señor, dichosamente
La region penetró de su hermosura
Por copiaros los raios de su frente?

Likewise, the Prince of Wales, later Charles I of England, on his visit to Madrid for the purpose of arranging a marriage with the Infanta Maria, is described in No. 403 as the Eagle of the North who comes to look at the dazzling Sun:

Vndosa tumba da al farol del dia
Quien ia cuna le dio a la hermosura,
Al Sol, que admirará la edad futura,
Al esplendor augusto de Maria.
Real, pues, aue, que la region fria
Del Arcturo corona, esta luz pura
Solicita no solo, mas segura,
A tanta lumbre vista i pluma fia.

A very striking use of the Phoenix is found in sonnet No. 163, a poem written to the Marquis of Ayamonte on his departure for Madrid. In the closing lines the poet calls Madrid the nest of the Phoenix whose feathers are kingdoms, and whose open wings are the East and the West,

El nido venerad humildemente
Del Phenix oi que Reinos son sus plumas,
Qué mucho si el Oriente es quando buela,
Vna ala suia, i otra el Occidente?

In another sonnet (No. 135) the dead Duchess of Lerma is referred to as the Phoenix whose Arabia was Lerma,

La Phenix que aier Lerma fué su Arabia
Es oi entre cenizas vn gusano.

The *romance* of Angélica and Medoro (No. 131, 11. 17-28), describing love at first sight engendered through pity, pictures the tiny god as waiting to strike the diamond of Angélica's heart

when it has been softened by the blood of the noble young Moor:[23]

Del palafren se derriba,
No porque al Moro conoce,
Sino por veer que la hierba
Tanta sangre paga en flores.
Limpiale el rostro, i la mano
Siente al Amor que se esconde
Tras las rosas, que la muerte
Va violando sus colores,
Escondióse tras las rosas
Porque labren sus harpones
El diamante del Catai
Con aquella sangre noble.

The light which the ship-wrecked young man in the *Soledades* (I, 11. 68-82) sees from the shore is the occasion of much metaphorical embellishment. With mental reservations concerning the authenticity of traditions the author likens this light to the "tiara of gems" worn by the unworthy animal, whose forehead is thus the brilliant chariot of a nocturnal sun. The young man hastens to this carbuncle, which becomes the North of his compass:

Attento sigue aquella
. . . . . .
Piedra, indigna Thiara,
Si tradicion appocripha no miente
De animal tenebroso, cuia frente
Carro es brillante de nocturno dia.

In sonnet No. 380 Góngora presents the three unfortunate court favorites, Don Rodrigo Calderón, the Count of Villamediana, and the Count of Lemos, as trees under whose leaves he had sought shelter. The young Count of Villamediana is a laurel, which is later struck by lightning. This apparent lack of

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[23] *Cf.* Pliny, *Nat. Hist.*, XXXVII, 15; and XX, *Proem.* 1:
"adamanta infragilem omni cetera
vi sanguine hircino rumpente."
See also Góngora, No. 82, 11. 117–120.

faithfulness to the tradition is explained by the poet's desire to show how reasonable were his expectations to find shelter beneath such a tree, and how insecure are the lives of even the most powerful favorites.

A young fisherman singing a love lament pictures himself as a singing swan:

> A que piensas, barquilla,
> Pobre ia cuna de mi edad primera,
> Que cisne te conduzgo a esta ribera?
> A cantar dulce i a morirme luego.
> (*Soledad II*, 11. 542-545)

Customs and rites of the ancients are preserved in metaphors dealing with the triumphant ride of the victor with his trophies; the placing of battered sails and votive pictures on the walls of the temples of Neptune by persons who have had a narrow escape at sea; the hunter's offering to Diana; and the victor's hanging the arms of the conquered on a near-by tree. Thus, in an allusion to the story of Pyramus and Thisbe, their ill-fated love is pictured as a trophy hanging from the chariot of cruel destiny:

> Porque del carro del cruel destino
> No pendan mis amores por tropheos.
> (No. 21)

Similarly, foolish hopes and vain thoughts are trophies on the chariot of disillusioned love:

> Tiren de tu carro
> I sean tu tropheo
> Locas esperanças
> Vanos pensamientos . . .
> (No. 50, 11. 23-32)

Góngora's sonnet No. 54, describing the uncertainty of a lover on the fickle sea of love, recalls Horace's[24] ode on the same sub-

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[24] *Carmina* I, 5, 13. *Cf.* also Garcilaso, Sonnet VII:

> "Tu templo y sus paredes he vestido
> De mis mojadas ropas, y adornado
> Como acontece a quien ha ya escapado
> Libre de la tormenta en que se vido."

ject, though a closer resemblance is seen to Torquato Tasso's[25] sonnet beginning,

Ben veggio auuinta al lido ornata naue.

The concluding lines of Horace's ode on his narrow escape from this sea and the reference to the votive offerings to Neptune, probably popularized through Tansillo's sonnet,

Qual' huom che trasse il remo, e spinse,

are reechoed in other compositions of Góngora:

Las humidas velas
I los rotos remos
Que escapé de el mar
I offreci en el puerto,
Ia de tus paredes
Seran ornamento
Gloria de tu nombre,
I de Amor descuento.
(No. 50, 11. 13-20)

The Duke of Lerma's acceptable service to Philip II during the last period of the monarch's reign is described as days when the most luminous stones might be cast into the gilded urn:

Seruia i agradaua; esta le quente
Felicidad, i en vrna sea dorada,
Piedra, si brebe, la que mas luciente
La antiguedad tenia destinada.
(*Panegyrico al Duque de Lerma*, 11. 217-220)

This reference to the custom of the Scythians and Thracians of dropping into a quiver a stone for every day, white for the good and black for the bad, is common in the Latin writers.[26]

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[25] See J. P. W. Crawford, *op. cit.*, p. 129.

[26] *Cf.* Catullus, LXVIII, 148; Horace, I, 36, 10; Pliny, *Nat. Hist.*, VII, 40, 41; Martial, VIII, 45, 2; IX, 52, 4; X, 38, 5; XI, 36, 2; Pliny, *Ep.*, VI, 11, 3; etc.

Virgil in the *Aeneid* (XI, 5) tells of a mighty oak which as a trophy to the Lord of War is placed on a mound and decorated with the gleaming arms of the conquered:

> ingentem quercum decisis undique ramis
> constituit tumulo fulgentiaque induit arma,
> Mezenti ducis exuvias, tibi, magne, tropaeum,
> bellipotens . . .

Góngora, to reveal that the indifferent Galatea (heretofore protected by her shield of disdain) has now fallen in love, makes Cupid hang her disdain on a myrtle tree as a trophy to Venus:

> El niño Dios entonces de la venda,
> Ostentacion gloriosa, alto tropheo
> Quiere que al arbol de su madre sea
> El desden hasta alli de Galathea.
> (*Poliphemo*, 11. 237-240)

References to popular lore, proverbs, and adages permeate the works of Góngora, and are especially prominent in his humorous compositions. Many of these proverbs go back to similar poetic usage in the writings of the Classics. Thus, the allusion to the serpent which lies hidden among flowers is found in Virgil (*Eclogues*, III, 93):

> Qui legitis flores et humi nascentia fraga,
> Frigidus, o pueri, fugite hinc, latet anguis in herba.

It is a favorite with Góngora, and appears in many guises. In sonnet No. 23 jealousy is a serpent in the garden of love:

> O ponçoñosa viuora escondida
> De verde prado en oloroso seno!

In No. 42, however, the comparison refers to the general ill effects occasioned by love:

> La dulce voca que a gustar conuida
> . . . . . .

Amantes no toqueis, si quereis vida;
Porque entre vn labio i otro colorado
Amor está de su veneno armado,
Qual entre flor i flor sierpe escondida.

The following metaphorical representation of death in youth seems to grow out of the myth concerning Eurydice and the poisonous asp:[27]

. . . la planta mal segura
. . . . . .
Hurtó de verde prado, que escondida
Viuora regalaua en su verdura
Que la muerte entre flores,
Se esconde qual serpiente.
(No. 43)

From the same myth we may trace the very elaborate version in *Soledad Primera* (11. 743-749). The expatriated lover sees in the facial coloring of the village bride a pale imitation of the lilies and carnations of his sweetheart's cheeks, and with this reminder of his past, he experiences again the suffering of unrequited love as his thought steps upon the figurative asp which lies hidden beneath the lilies:

I en la sombra no más de la açucena,
Que del clauel procura acompañada
Imitar en la bella labradora
El templado color de la que adora,
Viuora pisa tal el pensamiento,
Que el alma, por los ojos desatada,
Señas diera de su arrebatamiento.

In a humorous sonnet (No. 71) concerning the much maligned Manzanares, the poet refers to the current of this river as crests which have sprouted from its forehead:

Hoy arrogante te ha brotado a pares
Humidas crestas tu soberbia frente.

[27] Other references to this proverb: No. 139; *Soledad II*, 11. 317–327; No. 285, 11. 45–48.

The metaphor seems to be based on the Latin proverb *illi surgunt cristae*, and is used by Juvenal in describing Domitian's reaction to flattery (*Satire* IV, 70):

> . . . Quid apertius? et tamen illi
> Surgebant cristae. Nihil est quod credere de se
> Non possit cum laudatur dis aequa potestas.

Góngora wrote many sonnets commemorating the death of friends and of high personages at Court. These follow closely the Roman elegiac poems and epitaphs,[28] and are in general addressed to the traveler or to the pilgrim. They contain the usual contrast between the greatness of the deceased in life and his narrow tomb,[29] and the statement that death comes to pauper and prince alike. Regret is expressed for premature death; and the brevity of life is compared to the short existence of a rose[30] or of a lily. In some cases, however, Góngora's choice of the metaphor is not governed alone by the use of the Latin poets. Word-play is frequently the basis of metaphors throughout his works, in both serious and humorous verse, though as one would expect, this proportion is larger in the humorous compositions. The lady in sonnet No. 221 is referred to as a "rose," both because of poetic tradition, and because her family name was "Espinosa"; the dead Duchess of Lerma is called a lily in sonnet No. 136, probably because as a daughter of the Duke of Medinaceli she was related to the royal line of France.

The favorite expression of the Roman poets, "may the earth rest lightly upon you,"[31] and the reference to the deceased as walking on stars[32] are found also in Góngora:[33]

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[28] *Cf.* Buecheler's *Carmina Epigraphica Latina*, Leipzig, 1897; and J. A. Tolman, *A Study of Sepulchral Inscriptions*, Chicago, 1910.

[29] *Cf.* Horace, *Carmina* I, 28, 3, and Góngora, No. 362, concerning the tomb of Philip III.

[30] *Cf.* Horace, *Carmina* II, 3, 13.

[31] Propertius, I, 17, 24; Tibullus, II, 4, 50; Ovid, *Amores*, III, 9, 67; Martial, V, 34, 9; VI, 52, 5; IX, 29, 11.

[32] Propertius, I, 8, 42; Catullus, 66, 69; Virgil, *Eclogues*, V, 57; *cf.* also Garcilaso, *Egloga I*, 395, "pisar el cielo."

[33] "Pisar estrellas"—No. 75, l. 17; No. 77, l. 17; No. 195, l. 11; No. 314, etc.

Liquido pues diamante
Calle mis huesos, i eleuada cima
Selle, si, mas no opprima
Esta que le fiaré ceniza breue
Si ai ondas mudas, i si ai tierra leue,
(*Soledad II*, 11. 167-171)

Esta que admirais fabrica, esta prima
Pompa de la esculptura, o caminante,
En porfidos rebeldes al diamante,
En metales mordidos de la lima,
Tierra sella que tierra nunca opprima.
(No. 314)

A semi-burlesque sonnet (No. 119) describes in the metaphor of a child who has died in its infancy, the fate of a love which likewise died in its infancy; and the box containing the writings of the lady is the burial urn. The statement is very often made by the Latin poets that death is due to the envy of some power;[34] similarly, in this sonnet death is also due to envy, though the reference may be to the superstition of the "mal de ojo":

Nacio entre pensamientos, aunque honrados,
Graue al amor, a muchos importuna;
Tanto, que la mataron en la cuna
Ojos de imbidia i de ponçoña armados.

Linked with the idea of death is that of the passing of youth and beauty, and the advice given by the poets to enjoy life while youth endures. The brief splendor of the rose, so charmingly described by Ausonius in *De Rosis Nascentibus*, has furnished poets with a metaphor which seems never to have lost its melancholy beauty. Góngora's charming *romance* (No. 217) on the appearance of Queen Rose in her Palace of Spring is an allegorical elaboration of this idea, which culminates with the usual advice:[35]

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[34] Virgil, *Aeneid*, XI, 42 and 269; Ovid, *Ars Am.*, II, 6, 25; Statius, *Theb.*, X, 384; Martial, IX, 76, 6.

[35] *Cf. Soledad II*, 11. 601–604, Nos. 4, 24, 29, 36, 87, 466, 467.

Este de la Primauera
El verde Palacio es,
Que cada año se erige
Para poco mas de vn mes.
Las flores a las personas
Ciertos exemplos les den;
Que puede ser iermo oi
El que fue jardin aier.

The allegorical elaboration of this *romance* is not, however, of Latin origin. The court described is the court of Spain in the seventeenth century, with its ladies dressed in fine Dutch linen perfumed with the scent of amber; with Portuguese courtiers well dressed, except for their ugly buskins; and with a frowning *guarda damas* chaperoning her charges.

Most of the metaphors used in describing the fairness of a lady or the coloring of her cheeks are the same as those used by the elegists and later imitated by the Petrarchists. Thus, sonnet No. 18:

Sobre las dos mexillas milagrosas,
De quien mezcladas leche i sangre mana,

and the description of Galatea:

Purpureas rosas sobre Galathea
La Alua entre lilios candidos deshoja;
Duda el Amor qual mas su color sea,
O purpura neuada, o nieue roja,
(*Poliphemo*, 11. 105-108)

are reminiscent of Propertius' commemoration of Cynthia's charms (II, 3, 9):

Nec me tam facies, quamvis sit candida, cepit
(Lilia non domina sint magis alba mea;
Ut Maeotica nix minio si certet Hibero,
Utque rosae puro lacte natant folia).

Martial (V, 37) describes a certain maid whose beauty outshone that of Eastern pearls:

Concha Lucrini delicatior stagni,
Cui nec lapillos praeferas Erythraeos.

Góngora, playing upon this same idea, says that in vain the Eastern pearl tries to rival the beauty of Galatea, and that Cupid, annoyed by this temerity of the pearl, sentences it to hang from a pendant at her ears:

De su frente la perla es Erithrea
Emula vana. El ciego Dios se enoja
I, condenado su esplendor, la deja
Prender en oro al nacar de su oreja.
(*Poliphemo*, 11. 109-112)

Metaphors of the ancients concerning poets and the different types of poetic compositions were also adopted by Góngora. Thus, we find him calling the Andalusian poets whom he wished to honor "cisnes de Guadiana" (No. 172), and those poets who criticized the obscurity of his poems and praised the clarity of Lope are termed "patos del agua chirle castellana" (No. 431).[86] Laudatory poems are chaplets of verses woven to adorn the brows of those whom they praise:

Si labraren vuestras plumas
Digna corona a su gloriosa frente,
(No. 172)

a figure which also appears in Horace (*Carmina* I, 26, 6):

. . . O, quae fontibus integris
Gaudes apricos necte flores,
Necte meo Lamiae coronam,
Pimplea dulcis, nil sine te mei
Prosunt honores . . .

These are, in general, the different types of metaphors that are common to Góngora and the Latin poets. There are, however,

[86] For punning references to *anser* with *cycnus*, *cf.*: Virgil, *Eclogues*, IX, 35; Propertius, II, 34, 83; III, 26, 84; Ovid, *Trist.*, II, 435.

many individual examples that could be mentioned that are commonplaces of Latin imagery, such as the chains, shackles, fire, yoke, and warfare of love; the wings of thought, desire, and love; the horn of plenty; the hair of the groves; the tooth of envy; the reins of government; the mantle of night; the flight of time, etc. I shall limit myself to mentioning only the more striking parallel cases.

Virgil in the *Aeneid* (I, 430) compares the busy workers in Carthage to bees in early summer toiling among the flowery fields:

> Qualis apes aestate nova per florea rura
> Exercet sub sole labor, cum gentis adultos
> Educunt fetus, aut cum liquentia mella
> Stipant . . .

Góngora reverses the comparison, and describes a beehive as Carthage with a winged Dido as its queen:

> Quando frondoso alcaçar no, de aquella
> Que sin corona buela i sin espada
> Susurrante Amazona, Dido alada,
> De exercito mas casto, de mas bella
> Republica ceñida, en vez de muros
> De cortezas; en esta pues Carthago
> Reina la aueja, oro brillando vago . . .
> (*Soledad II*, 11. 288-299)

Virgil was probably again his source in the metaphors characterizing the dripping honeycombs and the oozing barks of aromatic trees. The following lines from the *Eclogues*,[37]

> Et durae quercus sudabunt roscida mella,
> (IV, 30)

> Pinguia corticibus sudent electra myricae,
> (VIII, 54)

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[37] *Cf.* Catullus, LXIV, 106, "quercum aut conigeram sudanti cortice pinum."

are echoed in Góngora's,

> Sudando nectar, lambicando olores
> Senos que ignora aun la golosa cabra
> Corchos me guardan . . .
> (*Poliphemo*, 11. 393-395)

and in his references to incense and balsam:

> Ante tu Deidad
> Honrense mil fuegos
> Del sudor precioso
> Del arbol sabeo,
> (No. 50, 11. 37-40)

> I tronco la mas culta leuantado,
> Suda electro en los numeros que llora.
> (No. 316)

The nuptial song in *Soledad Primera* (11. 919-923) makes a comparison between the two precious liquids:

> Tantos de breue fabrica, aunque ruda,
> Albergues vuestros las auejas moren,
> I Primaueras tantas os desfloren,
> Que qual la Arabia madre vee de aromas
> Sacros troncos sudar fragantes gomas
> Vuestros corchos por vno i otro poro
> En dulce se desaten liquido oro.

In the same poem (11. 603-610) the flight of cranes through the air is described in a series of metaphors: as ships sailing the sea, as changing moons, and as letters of the alphabet written with quills on the diaphanous paper of the sky:

> Volantes no galeras
> Sino grullas veleras
> Tal vez creciendo, tal menguando lunas
> Sus distantes extremos,
> Caracteres tal vez formando alados

En el papel diaphano del cielo
Las plumas de su buelo.

The letter referred to in the last metaphor is the Greek upsilon and Latin V, which Palamedes was said to have invented by observing the formation of cranes in flight, and which Martial, Lucan, and Claudian mention in the following lines:

quod pinna scribente grues ad sidera tollant.
(Martial, IX, 13, 17)

Turbabis versus nec littera tota volabit,
Unam perdideris si Palamedis avem.
(*Ibid.*, XIII, 75)

et turbata perit dispersis littera pinnis.
(Lucan, *Phars.*, V, 716)

Pendula ceu parvis moturae bella colonis
Ingenti clangore grues aestiva reliquunt
Thracia, cum tepido permutant Strymona Nilo:
Ordinibus variis per nubila texitur ales
Littera pennarumque notis conscribitur aër.
(Claudian, *De Bello Gildonico*, I, 474)

The compass is pictured in the *Soledades* as the lover of the North Star, and in a humorous composition reference is made to the wedding of the compass and the North:

Nautica industria inuestigó tal piedra;
Que qual abraça iedra
Escollo, el metal ella fulminante
De que Marte se viste, i lisongera,
Solicita el que mas brilla diamante
En la nocturna capa de la esphera,
Estrella a nuestro polo mas vezina;
. . . . . .
En esta pues fiandose attractiua,
Del Norte amante dura, alado roble.
(I, 11. 379–394)

De la gaceta que escribió las bodas
De doña Calamita con el Norte.
(No. 203, 11. 104-105)

In *Poliphemo*, Acis' attraction to the sleeping Galatea is described as that of the steel to the magnet:

El bello iman, el idolo dormido
Que acero sigue, idolatra venera.
(ll. 197-198)

The same figure is used by Claudian (*Magnes*, 25) to picture Mars' attraction towards Venus:

effigies non una deis: sed ferrea Martis
forma nitet, Venerem magnetica gemma figurat.
Illis conubium celebrat de more sacerdos . . .

References to boats and ships as "forests," "pines," and "daughters of the forest" are common in Latin poetry.[38]

ubi iste post phasellus antea fuit
comata silva; nam Cytorio in iugo
loquente saepe sibilum edidit coma . . .
. . . ultima ex origine
tuo stetisse dicit in cacumine.
(Catullus, IV, 10)

quamvis Pontica pinus
silvae filia nobilis.
(Horace, *Carmina I*, 14, 11)

Góngora frequently speaks of boats and ships, and he very rarely uses the literal word. If the words "boats," "galleys," and "ships" appear in his poetry, they are usually as metaphors, as, for instance, in the passage quoted above where the cranes are called *galeras*, and in the allusion to the crack in the wall made famous by Pyramus and Thysbe which the poet terms *barco de vistas* (No. 21; No. 322, 1. 233). In the same way, metonymy and metaphor are again resorted to in expressing the

[38] *Cf.* Catullus, LXIV, 1; Virgil, *Aeneid*, X, 206; Horace, *Epod.*, XVI, 57; Tibullus, I, 3, 37; Ovid, *Met.*, XIV, 88; Ovid, *Ars Amat.*, II, 9.

word "ship," and its place is taken by *leño*, *roble*, *pino*, *selvas*, *bosque*, *acemilas de haia*, etc. Thus, a fleet going to the New World is referred to in No. 162 as a forest of trees dressed in leaves of restless cloth:

> Velero bosque de arboles poblado,
> Que visten hojas de inquieto lino;
> Puente instable i prolixa, que vezino
> El Occidente hazes apartado.

A fisherman in the *Soledades* (II, 11. 549-550) addresses his boat as the son of the forest, and father of his life:

> Cansado leño mio,
> Hijo del bosque i padre de mi vida,

and the Invincible Armada is a restless forest:

> El seno vndoso al humido Neptuno
> De seluas inquietas has poblado.
> (No. 72, 11. 19-20)

Similarly, increase in navigation as a result of commercial ambition is described as a change from roving trees to fickle forests:

> Piloto oi la cudicia, no de errantes
> Arboles, mas de seluas inconstantes.
> (*Soledad I*, 11. 403-404)

Upon entering the sixty-third year of his life (the dangerous grand climacteric year of the ancients), Góngora wrote a sonnet (No. 393) addressing himself, and in the metaphor of an old decrepit building he describes the damages occasioned by old age and suggests the advisability of preparing for death:

> Desatandose va la tierra vnida;
> Que prudencia del polvo preuenida
> La ruina aguardó del edificio?

Seneca also makes use of this figure and says that when the body comes to resemble a decrepit building, then it is time for a man to look about him and consider how he may get out:

> Ita in senili corpore aliquatenus inbecillitas sustineri et fulciri potest. Ubi tamquam in putri aedificio omnis iunctura diducitur, et dum alia excipitur, alia discinditur, circumspiciendum est, quomod exeas.
>
> (*Epistulae*, XXX, 2)

Claudian in his *Epithalamium* (60-61) describes a country ever bright with flowers, though untouched by laboring hand, of which zephyr is the only husbandman:

> Intus rura micant, manibus quae subdita nullis
> Perpetuum florent, Zephyro contenta colono.

Góngora uses this same metaphor in speaking of the country around Valencia:

> Cuios campos el zefiro mas puro
> Iardinero cultiba no sin arte.
>
> (No. 404, 11. 5-6)

The comparison of the bristles of a wild boar to spears ready for battle:

> Al jauali en cuios cerros
> Se leuanta vn esquadron
> De cerdas, si ya no son
> Caladas picas sin hierros,
>
> (No. 178, 11. 31-34)

> . . . su cabeza colmilluda
> La fiera, cuio cerro leuantado
> De Helvecias picas es muralla aguda.
>
> (*Poliphemo*, 11. 426-428)

has a parallel in Ovid:

> . . . Riget ardua cervix,

Et setae similes rigidis hastilibus horrent:
Stantque velut vallum, velut alta hastilia setae:
Fervida cum rauco latos stridore per armos
Spuma fluit.
(*Met.*, VIII, 284)

The cave of Polyphemus is described as the "formidable yawn" of the earth:

De este pues formidable de la tierra
Bosteço, el melancolico vazio.
(*Poliphemo*, 11. 41-42)

Similarly, Virgil refers to a deep cavern "with a huge yawning mouth":

Spelunca alta fuit, vastoque immani hiatu,
Scrupea, tuta lacu nigro nemorumque tenebris,
(*Aeneid*, VI, 237)

and Ovid uses the same figure:

. . . Specus est tenebroso caecus hiatu.
(*Met.* VIII, 409)

Seneca likewise speaks of a bottomless abyss spreading its vast jaws wide open:

Hic ora solvit Ditis invisi domus
Hiatque rupes alta et immenso specu
Ingens vorago faucibus vastis patet.
(*Hercules Furens*, 664)

In a laudatory sonnet (No. 232) Góngora describes an author as filing his works and licking them into shape:

De la disposicion antes limado
Y de la erudicion despues lamido.

There are many references in the Classics to this "filing" of

literary compositions,[39] and *lamido* probably goes back to Virgil's remark about licking his lines into shape as a bear does her cubs,[40]

> parere se versus more atque ritu ursino.
> (Gellius, *Noctium Atticarum*, XVII, 10, 2)

Virgil's description of Mt. Etna shooting globes of flame,

> . . . Quotiens Cyclopum effervere in agros
> vidimus undantem ruptis fornacibus Aetnam,
> flammarumque globos liquefactaque volvere saxa!
> (*Georgics*, I, 472)

and

> Attollitque globos flammarum et sidera lambit.
> (*Aeneid*, III, 574)

are parallel to Góngora's reference to cannon balls as "globes of fire:"[41]

> Auxiliar taladra el aire luego
> Vn duro Sacre, en globos no de fuego,
> En obliquos si engaños.
> (*Soledad II*, 11. 910-912)

His *globos de agua* for the waves of the sea,

> quando entre globos de agua, entregar veo,
> (*Poliphemo*, 1. 441)

and

> . . . supo mal Protheo
> En globos de agua redimir sus Phocas,
> (*Soledad II*, 11. 425-426)

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[39] Horace, *Ars Poet.*, 291; Ovid, *Tr.*, I, 7, 30; Martial, X, 2, 3.
[40] *Cf.* Donatus, *Life of Virgil*, XXII.
[41] *Cf.* No. 132, 1. 38.

may have been influenced by Seneca's,

Inhorriunt concussus undarum globus.
(*Hippolytus*, 1031)

In one of his Odes, Horace compares the young horns growing on a calf's head to "the moon's crescent fire as she brings round her third rising":

Fronte curvatos imitatus ignis
Tertium lunae referentis ortum.
(IV, 2, 57)

Similarly, Góngora in the opening lines of *Soledad Primera* describes the horns of the zodiacal constellation of Taurus as a half-moon,

Media luna las armas de su frente,

and in *Soledad Segunda* (1. 19) refers to the head of a young bull as,

mal lunada la frente.

The foregoing discussion has furnished several examples of Góngora's metaphorical indebtedness to the Latin writers, but we do not wish to state categorically that our poet's inspiration came directly from the ancients. Many of the metaphors listed, though coming eventually from the Latin poets, were a part of the common fund of poetic imagery used by the Italians and Spaniards alike; there are some figures, however, that show such close similarity that there seems to be no doubt that in these Góngora's ultimate models were the ancients. It should be noted, though, that in spite of his evident borrowings, Góngora's adherence to the Classics was not servile. Many of these metaphors are developed in ways which frequently surpass the usage in his Latin originals. A striking example of this fact is seen in *Polifemo*, where the giant shepherd is represented as carrying a pine tree for a crook. Góngora was undoubtedly influenced by Ovid's account in the *Metamorphoses* (XIII, 782):

Cui postquam pinus, baculi quae praebuit usum,
Ante pedes posita est, antemnis apta ferendis.

But how much more forcible is Góngora's description of the pine which one day is a staff and on the next a crook, as the result of its owner's mighty weight:

Cyclope a quien el pino mas valiente
Baston le obedecia tan ligero,
I al graue peso junco tan delgado
Que vn dia era baston i otro caiado.
(11. 53-56)

A study of a poet's metaphors cannot, of course, furnish an exact measure of his knowledge and of the forces which influenced him; yet with but this partial measurement it is evident that Góngora was well versed in Latin poetry, particularly of the late Augustan and Silver periods, and that in developing a new poetic diction he followed the practice of the ancient writers. The case for Góngora and the Classics is well summed up in Salcedo Coronel's defense of the *Soledades*:[42]

Cumpliendo Don Luis con las leyes poeticas y exemplares antiguos llenó sus soledades de variedad y materias diferentes adornando este Poema con metaforas y locuciones marauillosas. El argumento, antes y despues de entendido, deleitará a todos los que saben y fueren menos ciegos a tanta luz, confessando que no solamente fue demasiado Don Luis en la nouedad, tropos y figuras con que ilustro aquel Poema, sino digno de grandisima gloria, por auer seguido en el a los mejores Poetas de la antiguedad.

With the evidence at hand, then, it appears that Góngora was well acquainted with the poetry of Garcilaso and Herrera; of the Italians, especially Petrarch and Torquato Tasso; and of the Classics, particularly Virgil, Horace, Ovid, Martial, and Claudian; but that in making use of their poetic language, he breathed into it his own individual genius and made of it all a vigorous and original creation.

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[42] *Op. cit.*, II, Pt. 1, p. 95.

III

Chronological Development of Góngora's Metaphors

It was not until after the publication of the famous Chacón manuscript by Foulché-Delbosc that a study of Góngora's artistic evolution was possible. To each poem in this text is assigned a date, which with few exceptions has been accepted by modern students of Góngora.[1]

The first poem of the Chacón manuscript is an ode on Luis de Tapia's translation of the *Lusiadas*, written by Góngora in 1580, when he was nineteen years old. The rhyming *esdrújulos*, the abuse of classical allusions, and the formal tone of the poem impress one with the poet's evident desire to create a fitting memorial to the Prince of Portuguese Poets. It is significant that in this first poem there should be in embryo many of the dominant characteristics of his later style. The opening lines set the pace with metaphors, neologisms, and Classical allusions:

> Svene la trompa belica
> Del Castellano calamo,
> Dandoles lustre i ser a las Lusiadas
> I con su rima angelica
> En el celeste thalamo
> Encumbre su valor entre las Hiadas,
> Napeas i Amadriadas.

The closing lines, describing the death of Almeida and praising the Portuguese, have inverted sentence structure:

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[1] M. Artigas, *Biografía y estudio crítico*, p. 44: "Hay que reconocer, sin embargo, que en general la cronología de Chacón se ajusta a la verdad, y se comprueba esto cuando alguna alusión histórica de lugar, tiempo o persona puede ayudar a determinar la fecha." *Cf.* also Lucien-Paul Thomas, *Don Luis de Góngora y Argote*, Paris, n.d., p. 11, note 2: "Les dates que ce manuscrit assigne à chaque poésie sont attribuées aussi à l'intervention de leur auteur. L'exactitude de ces dates, qui apportent un élément précieux à la chronologie de Góngora, a pu être vérifiée pour nombre d'entre elles. D'autres sont erronées ou douteuses."

Muere mostrando su furor armigero,
Siruiendole de tumulo
De Mamelucos el sangriento cumulo.
Quanta pechos heroicos
Te dan fama clarifica,
O Lusitania, por la tierra calida,
Tanta versos historicos
Te dan gloria mirifica . . .

The next poem, written in the same year, though much lighter in tone, is brimming with antithesis and metaphors:

Ciego que apuntas, i atinas,
Caduco Dios, i rapaz,
Vendado que me has vendido,
I niño mayor de edad,
Por el alma de tu Madre,
Que murió siendo immortal,
De inuidia de mi señora,
Que no me persigas mas.

. . . . . .

Diez años desperdicié,
Los mejores de mi edad
En ser labrador de Amor
A costa de mi caudal.
Como aré i sembré, cogi;
Aré vn alterado mar,
Sembré vna esteril arena,
Cogi verguença i affan.

The same sort of antithesis concerning the contradictory qualities of Cupid is seen many years later in the following passage from the *Soledades* (II, 11. 652-655):

O, del aue de Iuppiter vendado
Pollo, si alado no, lince sin vista,
Politico rapaz, cuia prudente
Disposicion especuló Estadista.

As Dámaso Alonso has said,[2] the principal tendency of Góngora's art is that of avoiding a concrete word, and of replacing it totally by another idea in which only those qualities are retained which the poet wishes to intensify, or of making a partial substitution, in which the original idea is retained, but in a more complex form and elaborated by interesting attributes. The result of the first substitution is metaphor, and of the second, periphrasis, but both are consciously made for the same purpose: that of giving color, beauty, dignity, and intensity to a common everyday idea.

An example of this metaphorical periphrasis is found early in Góngora's poetry. In his third composition, in describing a favorite poetic subject of the period—a lady combing her hair—he says that she counts the rays of the sun with an ivory comb:

Los raios le quenta al Sol
Con vn peine de marfil
La bella Iacinta vn dia.

Thirty-three years later, in the *Soledades* (II, 11. 701-705), the poet reverses this same metaphor, and in referring to the early morning rays of the sun as they shine upon a castle tower, says that the sun's hairs could be counted as it arose with loosened braids from the couch of the sea:

Quantas del Océano
El Sol trenças desata
Contaua en los raiados capiteles,
Que espejos, aunque esphericos, fieles,
Bruñidos eran oualos de plata.

In his less serious verse Góngora frequently makes use of word-play, extravagant metaphors, and allegories with the

[2] "Alusión y elusión en la poesía de Góngora," *loc. cit.*, p. 178: "La tendencia central del arte de Góngora, y la que primero atrae la atención del lector, es . . . la que le lleva a sustituír constantemente el complejo *noción-palabra*, correspondiente a un término de la realidad circundante, por otro metafórico (sustitución total); pero existe también en su poesía, y con la misma frecuencia, una sustitución más parcial y tímida, que conservando . . . la noción real, esquiva la palabra que a esa noción corresponde."

double purpose of lending humor and of partially disguising indelicate thoughts. Something of his tactics can be seen in the *lodos* and *cirio* of the following stanzas from No. 6, dated 1581:

Que la del color quebrado
Culpe al barro colorado,
  Bien puede ser;
Mas que no entendamos todos
Que aquestos barros son lodos,
  No puede ser.

Que por parir mil loquillas
Enciendan mil candelillas
  Bien puede ser;
Mas que publico o secreto
No haga algun cirio effecto,
  No puede ser.

The last two stanzas of *Andeme io caliente* (No. 7) are miniature burlesques of the tragic story of the two pairs of lovers, Hero and Leander, and Pyramus and Thisbe. Later these subjects were reproduced in *romances* which were highly prized by Góngora and his friends. Something of his method of treatment in the later poems is perceptible in these early stanzas, particularly in his use of metaphor for producing humorous effects:

Passe a media noche el mar,
I arda en amorosa llama
Leandro por veer su Dama;
Que io mas quiero passar
Del golfo de mi lagar
La blanca o roja corriente,
  I ríase la gente.

Pues Amor es tan cruel
Que de Pyramo i su amada
Hace thalamo vna espada,
Do se junten ella i el,
Sea mi Tisbe vn pastel,
I la espada sea mi diente,
  I ríase la gente."

Another device of Góngora in his so-called later method is to make use of a word in both its literal meaning and in its metaphorical acceptation, the juxtaposition of words producing the triple effect of balance, repetition, and contrast. For instance, in the *Soledades* (*Dedicatoria*, 1. 13), *frexno* is used for both *ash tree* and *javelin:*

> Arrima a vn frexno, al frexno, cuio acero
> Sangre sudando . . .

Likewise *peñas* stands for *cliffs* and for the *gigantic fish* caught by a fisher girl:

> Rindiose al fin la bestia, i las almenas
> De las sublimes rocas salpicando,
> Las peñas envistió peña escamada.
> (II, 11. 441-443)

This same device is seen in an early poem where the sighs and tears of a lover are described in the refrain of No. 9:

> Dexadme triste a solas
> Dar viento al viento i olas a las olas.

The first sonnet (No. 12, 1582) pictures the grief of the river Betis over the death of two sisters. As has been pointed out by Professor Crawford,[3] the reference in the last line to the signs of the Zodiac Gemini and Aquarius is especially interesting as the first evidence of Góngora's preference for astrology.

Some further signs of *cultismo* are seen in other compositions of the same year. Sonnets Nos. 14, 16, and 17, for instance, show decided inversion of sentence structure:

> Quando salio bastante a dar Leonora
> Cuerpo a los vientos i a las piedras alma
> Cantando de su rico aluergue . . .

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[3] *Op. cit.*, pp. 123–124.

Pues la por quien elar i arder me siento
(Mientras en ti se mira), Amor retrata
De su rostro la nieue i la escarlata
En tu tranquilo i blando mouimiento.

Para que de esta vega el campo raso
Borde saliendo Flerida de flores.

Furthermore, the tercets of No. 15, with their allusiveness, indicate at once that for an understanding of Góngora's poetry one needs to be acquainted with the Greek and Roman myths. In this sonnet a lady wearing a garland of flowers is described as being more resplendent than Ariadne with her circlet of nine stars:

Mas luego que ciñó sus sienes bellas
De los varios despojos de su falda,
(Termino puesto al oro i a la nieue),
Iuraré que lució mas su guirnalda
Con ser de flores, la otra ser de estrellas,
Que la que illustra el cielo en luces nueue.

Such allusions play their part along with inverted order of words and hyperboles in producing effects which become more and more involved.

The metaphors in No. 21 give promise of later ingenious possibilities. In this sonnet Góngora addresses a wall which has served as a trysting-place, and calls it the jousting ground where his illusions have encountered the fierce disdain of his lady. He begs that a green carpet of everlasting ivy cover its noble faults (crevices), and that these may prove to be more favorable means of communication than the break in the wall in the city of Ninus, which served as "barco de vistas, puente de deseos." The bold metaphor *barco de vistas* is repeated in the burlesque *romance* of Pyramus and Thisbe, written thirty-six years later:

Barco ia de vistas, dixo,
Angosto no, sino Augusto,
Que velas hecho tu lastre,

Nadas mas quando mas surto;
Poco espacio me concedes,
Mas basta . . .
(No. 322, 11. 233-237)

And a reference to the softening effect of ivy on ruins appears again in the following lines of the *Soledades* (I, 11. 218-221):

Iazen ahora, i sus desnudas piedras,
Visten piadosas iedras:
Que a ruinas i a estragos
Sabe el tiempo hazer verdes halagos.

The second stanza of *canción* No. 25 describes the flight of a maiden from her lover:

El viento delicado
Haze de sus cabellos
Mil crespos nudos por la blanca espalda,
I auiendose abrigado
Lasciuamente en ellos,
A luchar baja vn poco con la falda,
Donde, no sin decoro,
Por bruxula, aunque breue,
Muestra la blanca nieue,
Entre los lazos del cothurno de oro;
I assi, en tantos enojos,
Si trabajan los pies, gozan los ojos.

For the first lines of this *canción* Góngora was doubtless indebted to Petrarch's sonnet beginning,

Erano i capei d'oro a l'aura sparsi,
Che'n mille dolci nodi gli avvoglea.

But the mischievous prank of the wind in lifting the girl's skirts was probably inspired by Ovid's account of Daphne's flight from Apollo (*Met.* I). The most striking thing about the poem, how-

ever, is the metaphor *bruxula*, which Salcedo Coronel[4] explains in the following manner:

> Bruxula es aquel agujero de la punteria de la escopeta . . . Los jugadores de naypes, que muy despacio van descubriendo las cartas, y por sola la raya, antes que pinte el naype discurren la que puede ser, dizen que miran por bruxula.

Góngora was an assiduous card-player,[5] and metaphors employing terms used in card games are frequent in his work. The metaphor *bruxula* appears almost with the same phraseology in a charming *romance* (No. 144, 11. 19-30), written in 1603, describing the dance of the *serranas* of Cuenca:

> El cabello en crespos nudos
> Luz da al Sol, oro a la Arabia,
> Qual de flores impedido,
> Qual de cordones de plata.
> . . . . . .
> El pie (quanto le permite
> La bruxula de la falda)
> Lazos calça i mirar dexa
> Pedazos de nieue, i nacar.

The phrase is used again in the same connection, but with additional punning, in a humorous poem (No. 82, 11. 45-52):

> Lo demas, Letrado amigo,
> Que io os pudiera decir,
> Por mi fee que me ha rogado
> Que lo calle el faldellin;
> Aunque por bruxula quiero,
> (Si estamos solos aqui)
> Como a la sota de bastos
> Descubriros el botin.

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[4] *El Polifemo de Don Luis de Gongora comentado por Don García Salzedo Coronel*, Madrid, 1636, p. 376.

[5] This fondness of the poet for card games, as noted by Artigas, *Biografía* . . ., p. 40, is confirmed by several title heads in the Chacón manuscript: *A don Pedro Venegas, a cuia casa iua a jugar algunos dias* (No. 110); *A Marcos de Torres, que tenia vn lauadero de lana donde solian ir a jugar* (No. 191); *Tardandose el Conde de Villaflor en boluer a don Luis vnos dineros que le auia prestado en el juego* (No. 367).

As one would expect, this metaphor in its most subtle evolution is found in *Poliphemo* and the *Soledades*. In the former, Acis pretends that he is asleep in order to watch better the unsuspecting Galatea, and his half-closed lids become the *bruxula de el sueño vigilante* that enables him to perceive the maiden's real feelings:

> Acis, aun mas de aquello que piensa
> La bruxula de el sueño vigilante,
> Alterada la Nympha esté o suspensa,
> Argos es siempre attento a su semblante.
> (11. 289-292)

In *Soledad Primera* (11. 727-731) the modesty and decorum of the blushing village bride is compared to a closed rose-bud which as a *bruxula vergonzosa* lets show a small promise of its radiant beauty:

> Qual de el rizado verde boton, donde
> Abreuia su hermosura virgen rosa,
> Las cissuras cairela
> Vn color que la purpura que cela
> Por bruxula concede vergonçosa.[6]

In the *canción* referred to above (No. 25, 1. 34) we have also the first indication of Góngora's preference for metaphors from legal parlance:

> Apelo de los pies para la lengua.

This preference is not strange when one considers that Góngora was enrolled for four years as a law student in the University of Salamanca, though in those years he probably did more card-playing than studying.[7]

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[6] The use of *brújula* in the *Soledades* was criticized by Góngora's severest critic, the Sevillan poet Juan de Jáuregui in his famous *Antídoto*, reprinted by José Jordán de Urríes, *Biografía y estudio crítico de Jáuregui*, Madrid, 1899, p. 167: "Vmd. usa tan domésticos modos como los siguientes: *dobladuras de manteles—lino casero—cojea el pensamiento—lamiéndolo—vomitado y sorbido—por brújula*. Esto podría quedarse para el botín de la sota de bastos . . . y con lo que hemos dicho mezcla Vmd. lo que diremos—*pira erige*, etc."

[7] Artigas, *Biografía* . . ., p. 33: "La ciencia era difícil y peligrosa; el derecho insoportable; los amigos, alegres y decidores; contra los Estatutos, se hojeaban los naipes tanto o más que el *Digesto*."

In all of these early tendencies of Góngora towards artifice and complication of style we have dealt only with the poetry written during the first two years of his poetic activity, and yet we have seen examples of his fondness for Latinization in vocabulary and style, his use of Classical allusions, hyperbole, antithesis, word-play, bold metaphors, periphrasis, balance, repetition, and contrast. There is no intrinsic difference between his first and later manner; his theory and method are much the same, but there is a steady effort towards intensification, accumulation, and perfection. The foundations for the Spanish poetic diction which was to reach its full height in the *Soledades* had been laid by Garcilaso and Herrera, but it required for its development a poet whose genius would carry him far ahead of his models. Góngora from the outset gave promise of being such a genius, and from the first we are struck by his mastery of diction and his artistic perfection. There are no falterings, and many of the poetic principles, themes, and images found in these first years appear with little change, except with a greater intensity, in his later masterpieces of Gongoristic style.

After his imitation of the Italian poetry, there was a period when Góngora, not satisfied with the Italian models, made a supreme effort to raise his poetry from the level of expressions which had been made trite and lusterless by the host of imitators. He sought inspiration in the poetry of the Classics, but this imitation in its complete development proved to be one only of form and external conditions. He preserved the Classic framework, but his exquisite sensibility to movement, color, and sound led his poetic imagery to flights unknown to the ancients. In searching the life of the poet for the causes which might have encouraged him to exercise his powers, we are confronted with his growing court ambitions and his evident desire to attain recognition by surpassing his models.

The lofty tone noted in Góngora's first poem is not heard again until eight years later, when he wrote a *canción* in praise of the Armada and a sonnet in honor of its leader, the Marquis of Santa Cruz. In order to gain recognition in celebrating this momentous patriotic occasion, which doubtless inspired a score of lesser poets, Góngora must have realized the necessity of employing

novel means of expression. In this *canción* he makes consistent use of symmetry and balance for securing rhythmic intensity and emphasis in a line. As in so many of Góngora's artifices, he effects this intensity and emphasis by the systematic use of repetition and contrast: repetition of words having the same or similar sounds, or of words having the same syntactical value; the contra-position of terms symmetrically distributed in the line, or the reënforcement of the same idea by synonymous terms:[8]

Templo de fee, ia templo de heregia,
Campo de Marte, escuela de Minerua,
. . . . . .
Ricos de fortaleza, i de fee ricos;
. . . . . .
Muger de muchos, i de muchos nuera,
. . . . . .
Domando cuellos i ligando manos,
. . . . . .
Despoblar islas i poblar cadenas.
. . . . . .
Arma tus hijos, vara tus galeras,
. . . . . .
Al fondo el cuerpo, al agua los turbantes.
. . . . . .
El Carro elado i la abrasada Zona.
(No. 72, 11. 36–89)

The fact that Góngora more and more came to apply this method to verses involving metaphors and word-play helps to explain why frequently in *Poliphemo* and in the *Soledades* the true meaning of a passage does not alway lie on the surface. By fresh application or cunning union of words he obtains absolutely novel effects in language, and the recurrent artificiality is time after time illuminated by the play of a pretty fancy and the grace of clear expression, as is seen in the following description of cranes in flight:

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[8] For a detailed study of this device of Góngora, see Dámaso Alonso, "La simetría en el endecasílabo de Góngora," in *Rev. de Filol. Esp.*, XIV, 1927, 329–343.

Volantes no galeras
Sino grullas veleras.
(*Soledad I*, 11. 605-606)

The same quality is evident in the poet's description of the airy curtains which Favonius drew in order to awaken Galatea as she slept upon her couch of grass:

Vagas cortinas de volantes vanos
Corrió Fabonio lisongeramente,
Ala[9] de viento, quando no sea cama
De frescas sombras, de menuda grama.
(*Poliphemo*, 11. 213-216)

Boats and the sea are favorite subjects for metaphors throughout Góngora's works, and in the *canción* of the Armada we see the first manifestations of this interest:

El seno vndoso al humido Neptuno
De seluas inquietas has poblado
. . . . . .
Que a tanto leño el humido elemento
I a tanta vela es poco todo el viento,
Fia que en sangre del Ingles pirata
Teñira de escarlata
Su color verde i cano
El rico de ruinas Oceano.
(No. 72, 11 19-30)

Similar descriptions, though more elaborate, are found in the *Soledades:*

Piloto oi la cudicia, no de errantes
Arboles, mas de seluas inconstantes,
(I, 11. 403-404)

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[9] The reading *A la de viento*, etc., given by Pellicer, *Lecciones solemnes*, col. 189, seems to be more logical. He explains the passage as follows: "Favonio corrio lisonjeramente las cortinas a la cama en que dormia Galatea, cama que (si no la queremos llamar cama de viento) diremos al menos que era de frescas sombras y grama menuda. . . . Essa es la metafora aludiendo a las camas de viento que oy se usan."

Campo ia de sepulchros, que sediento,
Quanto en vasos de abeto nueuo mundo,
Tributos digo Americos, se beue
En tumulos de espuma paga breue.
(II, 11. 403-406)

As noted by Artigas,[10] Góngora's first acquaintance with court life was in 1570 when Philip II came to Córdoba in order to be nearer the fighting line of the war which was being waged against the *moriscos*. The nine-year-old boy must have seen the king many times, but his reactions to the magnificence displayed can only be conjectured. Suffice it to say that no reflection of the poet's desire for courtly honors can be traced in his poetry before the year 1593, the date of a sonnet (No. 92) of sustained metaphors written in honor of Don Cristóbal de Mora, favorite of Philip II, soliciting his favor and protection. The pen of Góngora, which later was to be so active in commemorating the death of Queen Margarita, was silent when Philip II died, and yet we have in his poetry references that prove his admiration for this monarch.[11] Góngora's silence was probably due to the fact that at this time his interest was centered principally around the life of the Cordovan nobility, their ingenious conversation, games, and amusements. The frequent trips which he made as a delegate of his cathedral chapter took him in 1589 to Madrid, and in 1603 to Valladolid, whither the court had moved. It was probably during this last visit, which prolonged itself into six months, that Góngora came to realize the possibilities of a court poet, for from this time on his muse was occupied with such subjects as the death of the Duchess of Lerma, the hunting expedition of Philip III, the birth of the young Count of Salinas, the passage of the Count of Lemos over the Guadarrama, the birth of the crown prince, and other court occurrences. An examination of some of the poems of this period shows a greater desire on the part of Góngora to heighten and intensify his poetry by accumulating artifice, and he makes an effort to unify his style by combining methods which heretofore had been used separately in

[10] *Biografía* . . ., p. 20.
[11] *Ibid.*, p. 77.

serious and humorous poems, and in the Italianate and the traditional rhymes. This fusion of methods is the factor which has been most overlooked by those who try to distinguish two manners in Góngora. His *romances* do not form a special group apart, exempt from artificiality.[12] They too increase in complexity; and word-play, subtle reasoning, and daring metaphors may be found in some *romances* which at first sight appear to be only charming, simple little pieces. A more detailed examination may reveal them to be still charming, but not so artless, as is evident in the reasoning of the following:

> Honor de aquella montaña
> Cuio pie besan dos rios,
> Por besar de ella las plantas.
> (No. 144, 11. 10-12)

The metaphors describing the dancing *serranas* in this same *romance* are paralleled by a similar passage from the *Soledades:*

Alegres corros texian,	Choros texiendo, vozes alternando
. . . . .	Sigue la dulce esquadra montañesa
. . . . .	Del perezoso arroio el passo lento,
El pie (quanto le permite	En quanto él hurta blando,
La bruxula de la falda)	Entre los olmos que robustos besa,
Lazos calça, i mirar dexa	Pedaços de crystal, que el mouimiento
Pedazos de nieue, i nacar.	Libra en la falda, en el cothurno ella

[12] *Cf.* José María de Cossío, in the Introduction to his edition of the *Romances* of Góngora, Madrid, 1927: "Las condenaciones de la crítica tradicional han solido salvar de sus anatemas la mayor parte de esta porción de la obra poética de Góngora: dudoso favor, pues el elogio de los romances gongorinos diferenciándoles del resto de la obra poética de que son parte demuestra no menor incomprensión de su verdadero significado estético que la condena del resto. Un mismo sentido y una idéntica preocupación asisten a la composición del romance tenido por más puro y sencillo, y a la de los versos mayores acusados de tenebrosos . . . El esfuerzo más tipicamente gongorino hubo de hacerle en esta parte de su obra." M. Artigas, *Góngora y el Gongorismo*, p. 11: "Todas sus composiciones, y acaso más las tradicionales, se distinguen por la perfección y primor de la forma, por un dominio soberano del lenguaje y de la técnica. Creo que no se ha notado como se debiera, que en la poesía tradicional precisamente, en los alabados romances y letrillas, es donde el arte de Góngora, *el artificio*, consigue mayores triunfos. Las metáforas nuevas y felices, por asociaciones de ideas sorprendentes, los juegos de palabras y una concisión evocadora, revelan al maestro de la técnica que sabe poner de relieve todo el contenido ideal y toda la expresividad del lenguaje."

Ellas cuio mouimiento
Honestamente leuanta
El crystal de la colunna
Sobre la pequeña bassa.
(No. 144, 11. 13–34)

De la columna bella,
Ia que zelosa bassa,
Dispensadora del crystal no escasa.
(*Soledad I*, 11. 540–549)

In the closing verses of the *romance*, the blind god is represented as borrowing the eyes of the sun in order to see the dancers, the eyes of the sun being the circles of light cast on the ground among the shadows of the foliage:

Entre rama i rama,
Quando el ciego Dios
Pide al Sol los ojos
Por veerlas mejor,
Los ojos del Sol
Las vereis pisar,
Vnas por piñones
Otras por bailar.

Thus we see that the differences that exist between the various types of poems which Góngora wrote after 1602 are not due to two different manners in Góngora, but rather to the purpose of the author. In pursuit of effect, in his serious and humorous verses alike, Góngora luxuriates in metaphors and in all sorts of rhetorical devices: in the serious, for the purposes of evoking admiration with his elevated style, in the humorous, for amusing his friends with the readiness and ingenuity of his wit. There is a general increase in numerical frequency of metaphors in all of his poems; and violent metaphors, word-play, and other witty turns to the expression, which had formerly been restricted to humorous and satirical compositions, found their way more and more into the serious poems. Often these little twists in the phrase are somewhat unexpected and may jar upon the sensibilities of the reader, as for instance the *gusano de consciencia* and *tome tierra* in the following sonnet in memory of the Duchess of Lerma:

La Phenix que aier Lerma fue su Arabia
Es oi entre cenizas vn gusano,

I de consciencia a la persona sabia.
Si vna vrca se traga el Oceano,
Que espera vn baxel luces en la gabia?
Tome tierra, que es tierra el ser humano.
(No. 135)

Much the same sort of technique is followed in the sonnets on the death of the Duchess of Lerma that is used in the humorous ones on the city of Valladolid and the Esgueva river; and later the same obscure metaphors and tortuous thoughts and expressions found in the *Soledades* are seen also in the *Fabula de Piramo i Thisbe*. The fact that the *Fabula* was the favorite poem of its author and the one which he polished most carefully,[13] throws an interesting side-light on the character of Góngora, whose besetting temptation was to juggle with words and ideas, to introduce subtlety and humor even in his most serious poems. It was this intermingling of the burlesque and serious that led the venerable Pedro de Valencia to set forth, in a letter which he wrote to Góngora on June 30, 1613, his disapproval of some of the metaphors in the *Poliphemo* and the *Soledades:*[14]

Lo metaphorico es generalmente mui bueno en v.m., algunas veces atrevido i que no guarda la analogia i correspondencia que se requiere; otras se funda en allusiones burlescas i que no convienen a este estilo alto i materias graues,

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[13] Pellicer, *Lecciones solemnes*, col. 775: "Entre las obras que mas estimó en su vida don Luis de Gongora, segun el me dixo muchas veces, fue la principal el romance de *Piramo y Tisbe.*" Salazar Mardones, *op. cit.*, *Dedicatoria*: "con ser la que mas lima costó a su Autor, y de la que hazia mayores estimaciones."

[14] *Obras poéticas de Góngora*, III, 261–263. *Cf.* also Jáuregui, *op. cit.*, p. 161, who likewise notes the burlesque element in the *Soledades:* "Unos pensamientos y conceptillos burlescos gasta Vmd. en esta obra, como en todas las suyas, indignísimos de poesía ilustre y merecedores de gran reprensión, aunque a Vmd. quizás le parecerán galantes y amenos. Como para encarecer la buena voz y el donaire de una serrana decir:

Pasos hiciera dar, el menor paso
De su pie ó su garganta,

y aquella socarronería de taberna:

Si la sabrosa oliva
No serenara el bacanal diluvio . . .

Para decir que estaba fresco el campo:

Ellas en tanto en bóvedas de sombras
Pintadas siempre al fresco, etc."

como conuenian a las antiguas, *quae ludere solebas*. En estos vicios digo que cae v.m. de proposito i haziendose fuerça, por estrañarse i imitar a los Italianos i a los modernos affectados, que se affectan o afeitan por falta de ingenio i hermosura propia; pero v. m., que tiene belleza propia i grandeza natural, no se desfigure por agradar al vulgo diziendo gracias i juegos del vocablo en poema grave i que va de veras . . . Tan solamente quiero i supplico a v. m. que siga su natural, i hable . . . alta i grandiosamente, con sencilleza i claridad, con breves periodos i los vocablos en sus lugares . . . i no me diga que la camuesa pierde el color amarillo en tomando el azero del cuchillo, ni por absolvelle escrupulos al vaso, ni que el arroyo revoca los mismos autos de sus cristales, ni que las islas son parenthesis frondosos al periodo de su corriente; por mas i mas que estos dichos i sus semejantes sean los recibidos con mayor applauso . . . i siendo tan lindo i tan alto este poema de las *Soledades*, no sufro que se afee en nada ni se abata con estas gracias o burlas, que pertenescian mas a las otras poesias que v.m. solia *ludere* en otra edad.

The first of the passages of which Pedro de Valencia disapproved was identified and studied by Alfonso Reyes,[15] and the other three by Dámaso Alonso.[16] The latter sees in the corrections made by Góngora a contradiction of his principles, a denial of the most inherent qualities of his poetics: subtleness, association between elements having little analogy, word-play, and jesting.[17]

Another stylistic device introduced by Góngora in his serious verse after 1600 is the formula characterized by Dámaso Alonso

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[15] *Cuestiones Gongorinas*, pp. 79–83.

[16] "Góngora y la Censura de Pedro de Valencia," in *Rev. Filol. Esp.*, XIV, 1927, 347–368.

[17] *Ibid.*, pp. 364–365: "Quiero antes de terminar, recoger el total sentido que se desprende de la desaprobación explícita por Pedro de Valencia de estos cuatro lugares. En dos casos (en el de la *camuesa* y el de *absolvelle escrúpulos* al vaso) era un juego de palabras lo que repelía al erudito; en los otros dos, la asociación metafórica de elementos inconexos y muy distantes (las islas comparadas a paréntesis de periodos oratorios; las desviaciones y curvas de un río explicadas por las del curso de un proceso), y en los cuatro el rebuscamiento conceptuoso, la nota cómica y casi grotesca introducida en un asunto serio . . . ¡Cuánto no habría tenido que corregir el poeta si el erudito hubiera llevado su censura a todos los lugares parecidos a estos cuatro, que ocurren en el *Polifemo* y las *Soledades!* Porque—esto es lo importante: al seguir el consejo de Pedro de Valencia y hacer estas correcciones, Góngora se contradecía a sí mismo, negaba una de las cualidades inherentes a su poética: la sutileza, la asociación entre lo inconexo, el juego de palabras, el chiste."

as *A si no B*,[18] which, however, retained throughout his works much of its comic origin, being used principally when Góngora wished to give a witty turn to his phrase. Examples of its use, often combined with metaphors, are seen in the following passages:

Castillo de Sant Cervantes,
. . . . . .
Si no tienes fortaleça,
Que tienes prudencia al menos.
(No. 87, 1591)

Si no viste el temor alas,
De plumas tiene los pies.
(No. 132, 1602)

Dulce es refugio, donde se passea
La quietud, i donde otro cuidado
Despedido, si no digo burlado,[19]
De los terminos huie desta aldea.
(No. 194, 1609)

Icaro de baieta, si de pino
Cyclope no . . .
(No. 234, 1611)

Clauo no, espuela si del apetito.
(*Soledad I*, 1. 496, 1613)

Quando velera paloma,
Alado si no baxel
Nubes rompiendo de espuma.
(No. 285, 11. 49-51, 1614)

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[18] *Ibid.*, note p. 367. Juan de Jáuregui, *op. cit.*, p. 164, among other things disapproves of Góngora's use and abuse of this formula, "El *si* y el *no* de que estamos ya todos tan ahitos, no es de su cosecha malo, pero es mal usado de Vmd. y mal repetido, porque aquellas repugnancias y contradicciones deben gastarse poquitas veces."

[19] The heading of this sonnet reads as follows: "De vna quinta que hizo el mismo obispo en Burlada, lugar de su dignidad."

Descriptions of nature are very frequent in the poetry of Góngora, but the nature which he presents is one which has been "aesthetically deformed"[20] by systematic and consistent use of imagery and Classical allusions. Color and music are the principal stimuli for the series of pictures which incessantly appear before the eye of the imagination. These pictures have for their first dim lines trivial metaphors which by their constant repetition with different qualifying words and phrases give definite shape to the scene or figure which Góngora wishes to present. By making use of such a metaphor as, for instance, *crystal* for anything that is clear or white, whether it be water, tears, or the body of a woman, he strips an object of all its qualities except the one which he wishes to intensify. This quality is then further intensified by presenting two objects, analogous only in their possession of this intensified quality; their identification is possible only by the distinguishing attribute accompanying the metaphor. The following passage from a *décima* written in 1602 illustrates this novel arrangement of worn-out and trite expressions. Here the fountain becomes *el crystal corriente* and the sleeping girl *el dormido crystal*, with Cupid as another Narcissus bending over the sleeping crystal:

> De Clori beue el oído
> El son del agua risueño,
> I al instrumento del sueño
> Cuerdas ministra el ruido;

[20] *Soledades de Góngora*, ed. Dámaso Alonso, Introd., pp. 13–17: "El poeta . . . pone delante de nuestros ojos . . . una naturaleza deformada estéticamente, último resultado de la evolución que arranca del bucolismo grecolatino y resurge y se completa en el Renacimiento italiano . . . De la naturaleza, no sólo ha desaparecido lo feo, lo incómodo, lo desagradable, sino que aun su misma belleza se ha estilizado o simplificado para reducirse a bien deslindados contornos, a escorzos ágiles, a armoniosas sonoridades, a espléndidos colores. Peinada estilización, hábil escamoteo que sólo con el continuo y complicado juego de metáforas de que usa Góngora hubiera sido posible. Con él, no sólo se borra la individualidad del objeto, sino que éste entra dentro de una categoría a la cual cubre y representa una metáfora. No se busque en las Soledades agua de ríos, agua marina, o de fuente o de laguna: *cristales* es marbete que cubre a todas ellas. Pero cristales será también la imagen que designe a unos bellos miembros de mujer. Vemos, pues, cómo no sólo desaparece lo individual dentro de una idea genérica, sino cómo dos conceptos distintos de materia real ascienden a ser un sólo concepto estético, una sola imagen, etc."

> Duerme, i narciso Cupido,
> Quando mas está pendiente
> (No sobre el crystal corriente)
> Sobre el dormido crystal.
> (No. 142, 11. 37-44)

The category *crystal* appears again in much the same manner in *Poliphemo* (11. 191-192), written some ten years later, where Acis is represented as drinking from *el sonoro crystal* (a fountain) while he keeps his eyes fixed on *el crystal mudo* (the sleeping Galatea):

> Su boca dio i sus ojos, quanto pudo,
> Al sonoro crystal, al crystal mudo.

In the *Soledades* (I, 11. 243-246) a girl drinking from a fountain (or washing her face) is described as joining liquid crystal to human crystal by the beautiful conduit of the hand:

> Otra con ella montaraz zagala
> Iuntaua el crystal liquido al humano
> Por el arcaduz bello de vna mano,
> Que al vno menosprecia, al otro iguala.

These initial metaphors do not differ in quality from the usual metaphors found in Classical, Italian, and even traditional Spanish poetry; it is their constant repetition and contrast which convince one that Góngora has a motive in his continual substitution of the metaphorical for the real, and that the colors, lights, and shades of his metaphorical pictures will be furnished by the unusual metaphors of his own creation which he heaps and masses against the outlines formed by ordinary poetic imagery.

In 1606 Góngora wrote to the Marquis of Ayamonte the first of several poems which were to continue in close succession until the death of the Marquis in the following year. Some of the poet's best lines and most effective imagery are found in these poems describing a proposed ocean trip to New Spain or the Marquis' less adventurous journey to Madrid:

Velero bosque de arboles poblado,
Que visten hojas de inquieto lino;
Puente instable i prolixa, que vezino
El Occidente hazes apartado.
(No. 162)

El nido venerad humildemente
Del Phenix oi que Reinos son sus plumas
Que mucho si el Oriente es, quando buela,
Vna ala suia, i otra el Occidente?
(No. 163)

The metaphor *puente instable* in the first sonnet occurs again in the *Soledades* (II, 11. 46-48):

Crystal pisando azul con pies veloces,
Salió improuisa de vna i de otra plaia
Vinculo desatado, instable puente.

The *décima* (No. 177) written in honor of Doña Brianda de la Cerda, daughter of the Marquis of Ayamonte, is filled with artificiality and subtlety:

El corcillo bolador,
Con ver su muerte vezina,
Aguarda, i la dura encina,
Blanco de sus tiros hecha,
En el hierro de su flecha
Besa su mano diuina.

Ved quan milagrosa i quanta
Es su fuerça, pues la espera
Con voluntad vna fiera
I con respeto vna planta;
Dulcissima fuerça i tanta,
Que herido della el viento,
Silua cada vez contento,
Desseando que a porfia
Cient vezes le fleche el dia,
Por tener heridas ciento.
(11. 5-20)

Some of this exaggeration is reechoed in the dedication of the *Soledades* (11. 20-21):

> Del osso que aun besaua atrauesado,
> La hasta de tu luciente jaualina.

In the last verses of the *décima* the metaphor *buelo* is an excellent example of a Classical metaphor where no proper name is mentioned, but where the allusion to the Phoenix myth is readily understood, especially when compared with its complementary passage from the *Soledades:*

Deste pues arco que adoro,
. . . . . .
Corbo honor del casto choro,
I emulacion, si no celo,
Del que con torcido buelo
Da al aire colores vanos,
Que por serlo de sus manos
Dará el ser arco del cielo.
(No. 177)

Que al paxaro de Arabia (cuio buelo
Arco alado es del cielo,
No corbo, mas tendido).
(*Soledad I*, 11. 462–464)

The conjectures which Góngora's modern biographer[21] makes with regard to the poet's court aspirations appear very plausible when viewed in the light of his poetry. After the death of the Marquis of Ayamonte, Góngora doubtless looked about him for a new patron. Among the young noblemen at court who were interested in letters was the Count of Lemos, and when it became known that he thought of taking several poets with him to Naples when he should go there to fill his post as Viceroy, Góngora must have hoped to be chosen, for in 1609 while he was in Galicia

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[21] M. Artigas, *Biografía*, p. 117: ¿Nos explicará esta noticia la permanencia en Madrid de Góngora, hasta muy entrado noviembre? ¿Querría saber definitivamente Góngora si acompañaba al Conde y con un desengaño más hubo de regresar malhumorado a Córdoba? El soneto, ya muy conocido, que Chacón supone de 1611:

> El Conde mi señor se fué a Napóles
> El Duque mi señor se fué a Francía,

hace suponer que asimismo acarició la ilusión de formar parte de la comitiva del Duque de Feria (título de Córdoba) cuando pasó a Francia a dar el pésame por la muerte del Rey."

on business, he paid a visit to the Count at his estate in Monteforte, and addressed a sonnet (No. 195) to him. The poet was, however, doomed to disappointment, and he returned to Córdoba apparently with greater determination than ever to earn recognition through his poetry, for the following years mark another decisive step in the development of his style. The *canción* in 1611 on the capture of Larache shows a deliberate and steady increase in obscurity, effected by means of long periods, intricate metaphors, and studied subtlety. An example of this increase in complexity is seen in the metaphor *tributo*, which had been used earlier by Garcilaso and by Góngora himself, with reference to a river flowing into the ocean. Its new version is much more involved and sustained:

> En roscas de crystal serpiente breue,
> Por la arena desnuda el Luco ierra,
> El Luco, que con lengua al fin vibrante
> Si no niega tributo intima guerra
> Al mar, que el nombre con razon le beue,
> I las faldas besar le haze de Athlante.
> (11. 1-6)

The death of the young Queen Margarita in 1611 was the occasion for additional poems from the pen of Góngora. In all he increases his use of bold metaphors and heightens their effect with word-play, mythological allusions, and hyperboles:

> Machina funeral, que desta vida
> Nos dezis la mudança estando queda,
> Pyra, no de aromatica arboleda,
> Si a mas gloriosa Phenix construida.
> Baxel en cuia gauia esclarecida
> Estrellas, hijas de otra mejor Leda,
> Serenan la Fortuna, de su rueda
> La volubilidad reconocida,
> Farol luciente sois, que solicita
> La razon, entre escollos naufragante
> Al puerto; i a pesar de lo luciente,
> Obscura concha de vna Margarita,
> Que rubi en charidad, en fe diamante,
> Renace a nueuo Sol en nueuo Oriente.
> (No. 247)

That the satirical poems continue to show a greater percentage of word-play than the serious poems is evident in the following sonnet:

> Icaro de baieta, si de pino
> Cyclope no, tamaño como el rollo,
> Volar quieres con alas a lo pollo,
> Estando en cuatro pies a lo pollino?
> (No. 234)

The year 1611 was also the date of the posthumous publication of the works of the Cordovan poet, Luis Carrillo y Sotomayor.[22] The volume, dedicated to the Count of Niebla and prefaced by a eulogy from the humanist Pedro de Valencia, contained sonnets, *canciones*, *romances*, *estancias*, translations from Ovid and Seneca, letters to a brother, the *Fábula de Atis* [*sic*] *y Galatea*, two piscatorial eclogues, and the famous *Libro de Erudición poética*. The influence of Carrillo y Sotomayor upon Góngora has been much discussed,[23] and of the different conclusions reached, that of Artigas[24] seems to me to be the most logical when considered with regard to the character of Góngora and of his work. Góngora did indeed seem anxious to surpass this poet whose family and friends

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[22] *Obras de Don Luis Carrillo y Sotomayor, Cavallero de la Orden de Santiago . . . A Don Manuel Alonzo Pérez de Guzmán el Bueno, Conde de Niebla . . .*, Madrid, 1611. I have used in this study the second edition, published in 1613.

[23] The most important studies are those by L. P. Thomas, *Góngora et le gongorisme*, etc., p. 87 ff.; García Soriano, *op. cit.;* M. Artigas, *Biografía*, pp. 128–129; L. Salembien, *op. cit.*, pp. 162–168; and W. Pabst, *op. cit.*, pp. 26–34.

[24] *Biografía*, p. 129: "Es verdad que ambos eran cordobeses; pero el cuatralvo, por sus empleos y los de su padre—era hijo [de don Fernando Carrillo, presidente del Consejo de Hacienda—poco tiempo vivió en su ciudad natal No debieron ser amigos, y el que lo fuese tanto de Quevedo la familia Carrillo ya es un indicio para sospecharlo y parecía natural que si lo hubiesen sido, no faltara el soneto o la canción del paisano ilustre en los preliminares. No olvidemos que los Carrillos eran deudos del Marqués de Priego, *enemigo declarado* de don Luis [de Góngora] . . . La influencia de un libro sobre un lector, claro es que no presupone simpatía ni amistad. Hay también influencias negativas y de emulación, y es indudable que la lectura del libro de Carrillo fué para Góngora *ocasión* decisiva en su vida de poeta . . . Puede ser todo casual; pero son muchas casualidades. Góngora lee el libro, se despierta su emulación, acaso tomó como dirigidas a él algunas frases despectivas para la poesía vulgar, y hombre apasionado decidió escribir un *Polifemo* mejor, y algo más, que hiciese saber a todos hasta dónde alcanzaban sus fuerzas."

were his deadly enemies, and the following year he spent writing *Poliphemo* and *Soledad Primera*, the former dedicated, as Carrillo's poems had been, to the Count of Niebla. When completed, both poems were dispatched to a friend in Madrid with the injunction that they be taken to Pedro de Valencia, and that his judgment be asked concerning the works.

The choice of such a subject as that of Polyphemus and Galatea was not a departure from the usual procedure of the times. Many poets favored choosing subjects from the Classics, and, holding closely to the original setting, exercised themselves in producing new effects in imagery and expression. There are many striking similarities[25] between Góngora's *Poliphemo* and Carrillo's *Fábula de Acis y Galatea*, a great number of which can, of course, be traced back to their common Ovidian source, particularly the stanzas containing the monologue of Polyphemus. Góngora's indebtedness to Ovid for the imagery in his description of Galatea is unmistakable, though there is much more exaggeration in the imitation:

Candidior folio nivei, Galatea, ligustri,
Floridior pratis, longa procerior alno,
Splendidior vitro, tenero lascivior haedo,
Levior adsiduo detritis aequore conchis,
Solibus hibernis, aestiva gratior umbra,
Nobilior pomis platano conspectior alta,
Lucidior glacie, matura dulcior uva,
Mollior et cygni plumis et lacte coacto,

Son vna i otra luminosa estrella
Lucientes ojos de su blanca pluma:
Si roca de crystal no es de Neptuno,
Pauon de Venus es, cisne de Iuno.
. . . . . .
. . . . . .
O bella Galathea, mas suaue
Que los claueles que tronchó la Aurora;
Blanca mas que las plumas de aquel aue
Que dulce muere i en las aguas mora;
Igual en pompa al paxaro que, graue,
Su manto azul de tantos ojos dora

[25] See García Soriano, *op. cit.*, pp. 37–41, who makes a detailed study of these similarities, though he does not mention the possibility of some of these being due to Ovid; nor does he mention certain metaphors used by Carrillo which had appeared before in Góngora's poetry. W. Pabst, *op. cit.*, pp. 28–30, however, recognizes the influence of Ovid on Góngora's *Polifemo*, while L. Salembien, *op. cit.*, pp. 169–175, believes Lope de Vega's *Arcadia* to be the common source of both Carrillo's and Góngora's poems.

Et, si non fugias, riguo formosior horto:
Saevior indomitis eadem Galatea iuvencis,
Durior annosa quercu, fallacior undis,
Lentior et salicis virgis et vitibus albis,
His inmobilior scopulis, violentior amne,
Laudato pavone superbior, acrior igni,
Asperior tribulis, feta truculentior ursa,
Surdior aequoribus, calcato inmitior hydro . . .
(*Met.*, XIII, 789–804)

Quantas el celestial zaphiro estrellas!
O tu que en dos incluies las mas bellas!
. . . . . .
Pisa la arena, que en la arena adoro
Quantas el blanco pie conchas platea,
Cuio bello contacto puede hacerlas,
Sin concebir rocio, parir perlas.
Sorda hija de el mar, cuias orejas
A mis gemidos son rocas al viento . . .
(*Poliphemo*, sts. 13, 46, 47, 48)

Carrillo's description is obviously much more compressed than either of the other two:

Compite al blando viento su blandura,
De cisne blanca pluma, y en dudosa
Suerte la iguala de la leche pura
La nata dulce y presunción hermosa:
En su beldad promete y su frescura
Del hermoso jardin el lirio y rosa:
Y si mis quexas, Ninfa hermosa, oyeras
Leche, pluma, jardin, flores vencieras.
(*Fábula de Acis y Galatea*, st. 13)

In the following verses, Góngora might well have gone to Ovid, rather than to Carrillo, for the Cyclops' enumeration of the qualities which he believes make him a suitable mate for the comely nymph:

Iam, Galatea, veni, nec munera despice nostra.
Certe ego me novi, liquidaeque in imagine vidi
Nuper aquae; placuitque mihi mea forma videnti.
Adspice, sim quantus. Non est hoc corpore maior
Iuppiter in caelo. Nam vos narrare soletis

Nescio quem regnare Iovem . . .
Unum est in media lumen mihi fronte, sed instar
Ingentis clipei. Quid? Non haec omnia magnus
Sol videt e caelo? Soli tamen unicus orbis.
Adde, quod in vestro genitor meus aequore regnat.
Hunc tibi do socerum.

(*Met.*, XIII, 839-855)

No fué Naturaleza tan auara,
Antes franca conmigo de sus bienes
Testigo me es el agua hermosa y clara
Del odio injusto que a mi rostro tienes,
Pues corre murmurando despues ella
De que no me quisiesses, Ninfa bella.
Mira qué grande soy . . .
. . . . . .
Ciñe mi larga frente vn ojo, el cielo
Como el hermoso Sol lo alumbra solo
Suegro te doy a aquel que el ancho suelo
Abraza altiuo de vno al otro polo:
Tu Rey es y señor.

(*Fábula de Acis y Galatea*, st. 21, 22, 23)

Vn monte era de miembros eminente
Este que, de Neptuno hijo fiero,
De vn ojo illustra el orbe de su frente,
Emulo casi de el maior luzero;
. . . . . .
. . . . . .
De el Iuppiter soi hijo de las ondas
Aunque pastor; si tu desden no espera
A que el Monarcha de esas grutas hondas
En throno de crystal te abrace nuera,
Polyphemo te llama, no te escondas;
Que tanto esposo admira la ribera,
Qual otro no vió Phebo mas robusto
Del perezoso Bolga al Indo adusto.

Sentado, a la alta palma no perdona
Su dulce fruto mi robusta mano;
En pie, sombra capaz es mi persona
De innumerables cabras el verano.

. . . . . .

Maritimo Alcion, roca eminente
Sobre sus huebos coronaba, el dia
Que espejo de zaphiro fue luciente
La plaia azul de la persona mia;
Miréme, i luçir vi vn sol en mi frente,
Quando en el cielo vn ojo se veia:
Neutra el agua dudaba a qual fee preste,
O al cielo humano o al Cyclope celeste.[26]
(*Poliphemo*, sts. 7, 51, 52, 53)

Some suggestions Góngora could have received from Ovid only, since they do not appear in Carrillo's *Fábula*. The most striking of these is the account of the softening effect of love on the Cyclops' nature, with the result that his desire for slaughter and his quenchless thirst for blood are temporarily appeased, and ships are allowed to come and go in safety. Ten lines from Ovid (768-777) are expanded by Góngora into five octaves (11. 425-464), much of the additional material being due to metaphors, such as the description of a wild boar:

La fiera, cuio cerro leuantado
De Helvecias picas es muralla aguda,

and the soothing effect of the Cyclops' reed on the waves of the sea:

Iugo aquel dia, i iugo bien suaue,
De el fiero mar a la sañuda frente,
Imponiendole estaua, si no al viento,
Dulcissimas coiundas mi instrumento.

To be perfectly fair with Góngora, we ought to mention too that some of the metaphors used by Carrillo had appeared years before in the poetry of Góngora. This does not mean that Carrillo

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[26] Salcedo Coronel notes the similarity between these verses of Góngora and the following ones from Stigliani's *canzone* on Polyphemus:

"E pur ha un ochio in faceia io dico, il Sole
Con ciu mira da i mori a i liti Eoi;
Ei soto'l mare, io nel mio scolio il celo
Ei Polifemo grande, io pieciol cielo."

borrowed them from Góngora; both poets probably were indebted to the Classics and the Italians for such resemblances in imagery as seen in the following:

De qual era marfil, la blanca mano,
O el peine, que entre el oro discurria,
O si era el sol áquel, que el Oceano
De sus hermosos rayos lo vestia.
O aquel, que altiuo del Titon anciano
La blanca esposa palido seguia.
(Carillo, *Fábula de Acis, y Galatea*, st. 1)

Los raios le quenta al Sol
Con vn peine de marfil.
(Góngora, No. 3, 1580)

Al Sol peinaua Clori sus cabellos
Con peine de marfil, con mano bella;
Mas no se parecia el peine en ella
Como se obscurecia el Sol en ellos.
Cogió sus laẓos de oro, i al cogellos,
Segunda maior luz descubrió aquella
Delante quien el Sol es vna estrella,
I esphera Hespaña de sus raios bellos.
(Góngora, No. 174, 1607)

Bordar vn campo [Of Galatea's appearance]
(Carillo, Fábula, st. 15)

Para que de esta vega el campo raso
Borde saliendo Flerida de flores.
(Góngora, No. 17, 1582)

Testigo me es el agua hermosa y clara
. . . . . .
Pues corre murmurando despues ella
De que no me quisiesses . . .
(Carrillo, *Fábula*, st. 21)

Arroios de mi huerta lisongeros:
(Lisongeros? Mal dixe, que sois claros),
. . . . . .
Si correis sordos, no quiero hablaros,
Mejor es que corrais murmuradores.
(Góngora, No. 114, 1. 12, 1598)

Both poets also use repeatedly much more commonplace metaphors as *cristal* (water), *Sol* (Galatea), *frente* (of a mountain), *fuego* (love), *carro* (of the sun), *aljófar* (dew), *coronado* (referring to trees growing on the bank of a river), *perlas* (tears), *hilos de oro* (hair), etc.

In the same manner as these above, other similarities might be dismissed on the grounds of coincidence, since many of the metaphors are thoroughly in keeping with Góngora's past habits in imagery, and frequently have for their basis the most common figures in Classic poetry. But there are too many similarities

for us to attribute all to coincidence, especially when one considers that Góngora's poem was written the year after the publication of Carrillo's, that both were addressed to the same Count of Niebla, and that Góngora was very anxious to win the approval of Pedro de Valencia, who had written a eulogy on Carrillo's poem. The evidence seems to bear out Artigas' hypothesis that Góngora did react to certain suggestions furnished by Carrillo, and that he sought in his poem to surpass, in pomp of expression and lavishness of imagery, both the Classical original and the version made by Carrillo; for, paradoxical as it may seem in view of the examples quoted above, the greatest divergence between the two poems lies in their tropical treatment. The following passages, cited by Thomas[27] and García Soriano[28] as an instance of Góngora's imitation, show this divergence:

Las couardes castañas ofendidas
De la tardança de tu blanca mano,
Segunda vez se esconden de corridas
En su amarillo erizo.
(Carrillo, *Fábula*, st. 19)

Cercado es, quanto mas capaz mas lleno,
De la fruta el zurron casi abortada,
. . . . . .
Erizo es el zurron de la castaña;
I entre el membrillo o verde o datilado,
De la manzana hypocrita, que engaña
A lo palido no: a lo arrebolado;
I de la ençina, honor de la montaña
Que pauellon al siglo fue dorado,
El tributo, alimento, aunque grossero,
De el mejor mundo, de el candor primero.
(Góngora, *Poliphemo*, sts. 10–11)

Both passages have for their inspiration the Giant's wooing of Galatea as given by Ovid (*Met.*, XIII, 810-829). The Cyclops says that he has a whole mountain-side for his possession, deep caves, apples that are weighing down their branches, grapes,

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[27] *Góngora et le Gongorisme*, p. 91
[28] *Op. cit.*, p. 39

chestnuts, flocks of sheep, etc., and that all these will be hers, if she will only marry him. The passage from Carrillo is also a part of the Cyclops' enumeration of his wealth and of the flowers and fruits that are going to waste while waiting for Galatea's possession, but his interpretation is given a new and fanciful turn by his use of personification. He says that the timid chestnuts, chagrined at her delay, in their embarrassment hide themselves again in their yellow husks. Góngora, too, makes this enumeration a part of the Giant's wooing, but the passage quoted above anticipates the enumeration by giving an introductory description of Polyphemus. After describing the personal appearance of the Giant, he tells of his shepherd-pouch and of its contents. The metaphors used by the poet show deliberate and studied obscurity, and their subtlety places Góngora in the ranks of the conceptists along with Quevedo and Gracián. The triple metaphor *erizo* is explained by Salcedo Coronel in the following manner:

> Es tambien el çurron erizo del membrillo verde o datilado, y de la mançana. En el primer verso desta octava aludió el Poeta a la tunica espinosa de la castaña que se llama erizo; en estos despues al animal que se llama assi; el qual en el Otoño recoge providente las mançanas, y otras frutas, rebolviendose en las que estan caidas, clavandolas en las espinas las guarda en los huecos de los arboles.[29]

A careful study of the poems of Carrillo and Góngora does show many points of similarity in their treatment, and many of these are tropical resemblances, but it is likewise true that Góngora's

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[29] A similar explanation is given by Pellicer, *Lecciones solemnes*, col. 71–73: "*eriço* de la castaña por lo defendido que estaba en el; y *eriço* tambien de la mançana, aludiendo a que cogia tantas el con la mano, como el eriço con sus puas. El primer verso habló del *eriço de la castaña*, que es aquella mẽbrana, o camisa murada de puas, que la vistio la naturaleza, porque no fuesse veneno de las aues. Agora dize que es *eriço de la mançana*, y alude al *eriço animal*, cuya piel sembrada de puas y hecha un ouillo, se pone debaxo de los *mançanos* el otoño y clauandose en las puntas los pomos recoge bastimento para el inuierno . . . *Y de la enzina honor de la montaña*. Muchos doctos advirtieron a D. L. que emendasse este verso, porque dize arriba, que el *çurron* era *eriço* de la *castaña*, y de la mançana: y agora dize de la *enzina*, y suena que era *eriço del arbol:* porque aquel *de* auia de estar con *el tributo, del tributo:* en el çurron no venia la *enzina* sino la *bellota*. Nunca lo quiso dar segunda esponja D. L.; yo cumplo con advertillo."

greatest claim to originality lies in the numerous images which he creates, stanza by stanza, for the delight of the imagination, though in some cases he errs by being too deliberate and subtle.

The height of Góngora's poetic diction was reached in the *Soledades*. Everything in the poem is subordinated to the play of imagery, and the plot is reduced to a minimum, so that the fancy of the reader may be free to follow where the poet's incessantly active imagination may lead. Against a pastoral background colored by reminiscences from Virgil, he projects the various scenes evoked by the wanderings of a rejected lover. All reality is veiled, and the development of the theme combines the means of expression usually confined to painting and music, for the senses are continually stimulated by colorful images and harmonious words and rhythms. One looks in vain in the poetry of Góngora for beauty which is effected by simplicity of style and power of narration. His beauty is that derived from minute and sedulous shaping of words, from the choice of words which in themselves and in association are impressive, and from the creation of powerful and brilliant figures of speech. The piling up of metaphors and suggestive allusions on one subject frequently seems to exhaust any other possible comparisons, and it is only because of the simple structure of the poem that the reader can follow the intricate maze of his imagery. Upon the original layer of metaphors composed of trite figures inherited from Classical and Italian tradition, Góngora builds his own daring creations, recasting old material, devising new images, and reaching heights of imagery never equalled before or since.

The burlesque poem on the tragic love of Pyramus and Thisbe, written in 1618, represents among his humorous and satirical poems the same height in development of metaphorical language as do the *Soledades* in his serious poetry. Subtle word-play, violent and far-fetched metaphors, exaggerated and grotesque allusions to Classical literature, witty references to popular lore—characteristics which more properly belong to humorous verse, though frequently used by Góngora in his serious poems—attain their greatest unrestraint and fullest expression in the *Fabula de Pyramo i Thisbe*. It is in this poem that we find the

enigmatic reference to Lope de Vega,[30] when the poet speaks of the crack in the wall as

> Vna rima que compuso
> El tiempo sin ser Poeta,
> Mas clara que las de alguno.
> (No. 322, 11. 173-175)

In Góngora's humorous verse, vindictive acrimony and personal detraction such as are seen in the passage above are not unusual, though in general his practice is that of satirizing a class rather than an individual. Most of such poems were written frankly to amuse his friends, and the reader frequently gets the impression that the poet is indulging in a good-natured dig at himself, as much as at others. The following passage from the *romance* beginning "A vn tiempo dejaua el Sol" seems to bear out this theory, for in these verses the poet laughs at some of his own metaphors:

> I ella porque sus corderos,
> En tanto que el Alua llora,
> Se longanicen las tripas
> De esmeraldas i de aljofar,
> A quenta de los poetas,
> Que baratan estas joias
> Entre los que en auellanas
> Les pagan a "que quies, boca."
> (No. 149, 11. 9-16)

Some metaphors employed by Góngora in the *Fabula de Pyramo i Thisbe* are so obscure that they can be understood only when studied in combination with other metaphors that may help give the clue to the thought. An example of this is seen in the following passage, where the poet calls the little mulatto who acts as a messenger between Pyramus and Thisbe a *carauela*, because these crafts were used for carrying messages between larger ships and because of the dark color of the substance used in pitching them:

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[30] See Pellicer, *Lecciones solemnes*, col. 788: "Esta flecha, ya se sabe a quien la tiró D. Luis. No quiero descifralla mas."

Quando fatal carauela,
Emula, mas no, del humo,
En los corsos repetidos
Afferró puerto seguro.
Familiar tapeada,
Que aun a pesar de lo adusto,
Alua fue, i Alua a quien debe
Tantos solares anuncios.
(11. 137-144)

Periphrasis, too, may be just as obscure, as, for instance, his calling the famous mulberry tree under which the lovers died *túmulo de seda*, for the reason that silk-worms feed on the leaves of mulberries:

Dexar el dulce candor
Lastimosamente obscuro,
Al que tumulo de seda
Fue de los dos casquilucios.
(11. 21-24)

Some of the same metaphors that appear in his serious poems are used by Góngora in his burlesque style, but always with the evident purpose of producing humor. To effect this end, a minor change is sometimes necessary, such as that in the following parallel passages from *Poliphemo* and the *Fabula de Pyramo i Thisbe*, where both Acis and Pyramus are referred to as weapons used by Cupid in conquering feminine hearts, but Acis is the hunters' dignified javelin, while Pyramus is the common everyday pike:

Era Acis vn benablo de Cupido.
(*Poliphemo*, 1. 193)

Al fin en Pyramo quiso
Encarnar Cupido vn chuzo,
El mejor de su armeria,
Con la herramienta al vso.
(*Pyramo i Thisbe*, 11. 121–124)

The metaphor in the burlesque poem is further intensified by being sustained, as is the case also with the *barco de vistas* (11. 233-252) referred to in the preceding pages in connection with sonnet No. 21.

Góngora's imagination remained fertile throughout his life, but the freshness and spontaneity of the *Soledades* are never recaptured. When he turned again to court subjects after his move to Madrid, the poet's time and energy seem to have been occupied primarily with personal affairs and family interests; only the poems celebrating the love of the young Prince Philip and Isabel of Bourbon show his original freshness. Illness, financial difficulties, and disappointments filled the last years of the poet's life, but his humorous-satiric muse remained faithful to him to the last, as can be seen by the group of sonnets written in 1623, which are full of clever allusions and puns concerning the delay of certain pretensions which he sought for himself and a nephew. His two last compositions, written in 1626, remained unfinished.

Judging Góngora's poetry then as a whole, we may say that, though his first poems show great skill in the use of imagery, there is a steady development in his metaphorical language, a growth in numerical frequency as well as in elaborateness and vividness, which reach their climax in the *Soledades*. The daring metaphors found in his masterpieces then are not isolated phenomena, nor is the poet a freak in literature more or less inexplicable. His metaphors are the genuine expressions of a poet whose genius and ambition led him to exercise his full powers in an effort to write a Spanish poem that would rival the masterpieces of the ancients.

IV

Range and Characteristics of Góngora's Metaphors

1. Range: Spheres from which the Metaphors are Derived

In considering the means with which Góngora worked, one is overwhelmed by the wealth of his poetic vocabulary and the wide range of his metaphors. We have seen in the preceding chapter that there is a development both in numerical frequency and in the quality of his metaphors, and that the development, as might be expected in view of the poetic character of the poems, reaches its climax in the *Soledades*. These poems too, because of the many spheres from which the metaphors are drawn, become a veritable encyclopedia, a synthesis of ancient and contemporaneous life and learning.

The poet seems to have touched with his metaphors all departments of human knowledge and experience: history, geography, astronomy, natural history, rhetoric, music, law, government, warfare, medicine, amusements, religion, mythology, etc. One of the distinctive characteristics of Gongoristic style is the continual association of elements apparently disparate and unrelated. This method of bringing together very different ideas by means of metaphor was one of the things of which Pedro de Valencia disapproved in his famous letter[1] to Góngora. In this criticism, however, as has been noted by D. Alonso,[2] the eminent humanist was denying to Góngora the right to make use of the qualities which give metaphors their greatest force and beauty—novelty, originality, and contrast. The skill of any poet in the invention of metaphors depends to a great extent upon the versatility of that poet's mind and upon his ability to perceive quickly the analogical possibilities lying in an object or in a word, possibilities which remain undiscovered until pointed out by the poet's

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[1] *Obras poéticas de Góngora*, III, 261: "Lo metaphorico es generalmente mui bueno en v.m., algunas veces atrevido i que no guarda la analogia i correspondencia que se quiere."

[2] "Góngora y la Censura de Pedro de Valencia," *loc. cit.*, p. 365.

superior fancy. All things should therefore be at his disposal, so that he may be free to choose that metaphor which best expresses the analogy which he wishes to present. Góngora summons up from the numberless sensations recorded in his mind all his recollections of nature and man, all his emotions, knowledge, and experience. No things are regarded as incompatible in his search for the right metaphor, and with intuitive power he sees in everything a kinship to his subject.

In his use of figures drawn from history, one of the most interesting is his reference in *Soledad Primera* (11. 718-721) to the arches of flowers decorating the village streets as the hanging gardens of Babylon:

> I los que por las calles espaciosas
> Fabrican arcos rosas,
> Obliquos nueuos, pensiles jardines
> De tantos como violas jazmines.

Astronomical lore as a favorite source for his metaphors has been noted elsewhere in this study. Other images drawn from astronomy are numerous, one of the most striking being the following description of a raven pursued by both a gerfalcon and a saker; the flight of the raven is compared to the path of the sun, the gerfalcon and falcon being the tropics:

> Appella entre los Tropicos grifaños
> Que su ecliptica incluien,
> Repitiendo confusa
> Lo que timida excusa.
> (*Soledad II*, 11. 919-922)

Among the metaphors in *Soledad Primera* which were criticized by Pedro de Valencia[3] is one taken from rhetoric, in which the wooded islands in a river are described as leafy parentheses in the period of its current. The passage was later corrected by Góngora, but the original version appears in Pellicer's *Lecciones Solemnes* (col. 404) in the following way:

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[3] *Loc. cit.*, p. 263.

En brazos dividido caudalosos
De islas, que paréntesis frondosos
Al periodo son de su corriente.

The same metaphor is again used by Góngora in the *Panegyrico al Duque de Lerma* (11. 185-188), where he refers to the three years when the Duke was in Valencia, away from the Crown Prince Felipe, as a parenthesis in the period of the prince's favor:

Examinó tres años su diuino
Talento el que no solo de alabança,
Mas de premio parenthesis bien dino
Al periodo fue de la priuança.

Metaphors employing terms from warfare are frequent. Many of these, especially those in the earlier poems, are the traditional ones used with regard to love, but even in the early poems one finds *defensa*, *treguas*, and *guerra* applied to the leaves, trees, and breezes (Nos. 79, 11. 12, 46; 131, 1. 2; 142, 1. 19) waging warfare upon the sun and the heat. The same use is later seen in *Soledad Primera* (11. 536-539), where is described the war which the fresh breezes make upon the heat, and the resistance of the leaves against the light of the sun:

El fresco de los zephiros ruido,
El denso de los arboles celage
En duda ponen qual maior hazía
Guerra al calor o resistencia al dia.

In the same poem (11. 117-118), etiquette and useless performance at court are described as salvos that waste the gunpowder of indispensable time:

Ni la que en saluas gasta impertinente
La poluora de el tiempo mas preciso.

Among the last lines of the second part of the poem we have a complete picture of a valiant resistance against pirates. When a mother hen sounds the alarm upon sighting certain birds of prey,

a regiment of small chickens rushes to find shelter behind the walls of her feathers:

O quantas cometer piraterias
Vn cossario intentó i otro bolante,
Vno i otro rapaz, digo milano
Bien que todas en vano,
Contra la infanteria, que piante
En su madre se esconde; donde halla
Voz que es trompeta, pluma que es muralla.
(11. 959-965)

As might be expected, Góngora's personal interests are reflected in his choice of metaphors, such, for instance, are those taken from law, music, and card-games. These preferences are seen early in his works, sonnet No. 41 being a clever sample of what might be done in the way of mingling word-play with continued metaphors derived from law. The most extensive use of legal terms is found, however, in the humorous *romance* of Pyramus and Thisbe, a knowledge of legal parlance being necessary for the interpretation of lines 26-28, 57, 213-216, 221-224, 260-268, 377-380, and 436. The following lines describing the lovers' communication through the wall:

Quantas vezes impaciente
Metió el brazo, que no cupo,
El garçon, i lo attentado
Le reuocaron por nulo!
Quantas el impedimento
Accusaron de consuno
Al poço, que es de por medio
Si no se besan los cubos!
(11. 261-268).

give an example of the rapidity with which Góngora passes from one metaphor into another. In the same sentence we go from law to the homely figure of drawing water from a well. Salazar Mardones,[4] commenting upon the passage, gives this very detailed explanation:

[4] *Op. cit.*, fol. 106.

Usa de la palabra *atentado* en la significacion juridica. Todo aquello que el Juez del qual se apeló hubiere pronunciado mientras está pendiente la apelacion es atentado, y como tal es nulo, y se revoca en derecho. Mediante la apelacion queda suspendida la jurisdicion del Juez que pronunció la sentencia . . . Lo atentado por Tisbe fue revocado por nulo, porque ella solo tocaba la hendedura en vez de la mano de Piramo. Quantas vezes los dos amantes acusaron juntamente, y a un mismo tiempo, al pozo que estaba de por medio prohibiendo que no se besasen los cubos. Esta metafora está tomada de lo que sucede en las casas donde hay pozos comunes y algunas veces sacando el agua de ambas casas suelen encontrarse y besarse uno y otro. Finge el poeta que acusaban estos amantes a la pared porque no daba lugar que imprimiesen sus labios en el cubo que estaba convecino.

Metaphors drawn from music are very numerous throughout the poetry of Góngora, in the humorous poems as well as the serious. His favorite subjects for such metaphors are rivers, birds, and poetry, though in his humorous verse these figures may be only euphemisms for other less mentionable subjects.[5] At other times the metaphor is used because of its possibilities for a pun, as, for instance, the word *terceras* (No. 105, 1. 97) for *bawds* and *strings of a guitar*, and *fuga a cuatro pies* (No. 161, 1. 81) as applied to a mule's flight. One of his earliest sustained metaphors comparing a river to a musical instrument is found in the first stanza of the following *canción* written in 1603, in which the pebbles are the stops; the current, silver strings; the trees on the banks, the pegs; and the bridge of Simancas, the bridge of the instrument:

Sobre trastes de guijas
Cuerdas mueue de plata
Pisuerga, hecho cithara doliente;
I en robustas clauijas
De alamos, las ata
Hasta Simancas, que le da su puente:
Al son deste instrumento
Partia vn pastor sus quexas con el viento.
(No. 140)

[5] *Cf.* Nos. 56, 11. 69–76; 88, 11. 95–100; 161, 11. 61–84.

Much the same sort of metaphor is repeated in the following lines of *Soledad Primera* (11. 343-349):[6]

El ia sañudo arroio, ahora manso
Merced de la hermosura que ha hospedado
Efectos, si no dulces del concento,
Que en las lucientes de marfil clauijas
Las duras cuerdas de las negras guijas
Hizieron a su curso acelerado,
En quanto a su furor perdonó el viento.

In another passage from the *Soledades* (II, 11. 349-357), both the river and the birds on its banks are represented as musical instruments:

Rompida el agua en las menudas piedras,
Crystalina sonante era thiorba,
I las confusamente acordes aues
Entre las verdes roscas de las iedras
Muchas eran, i muchas vezes nueue
Aladas Musas, que de pluma leue
Engañada su oculta lyra corba,
Metros inciertos si, pero suaues,
En idiomas cantan differentes.

A charming *letrilla* written in 1609 has several references to birds as flying violins, restless lyres, etc.:

Lo artificioso que admira,
I lo dulce que consuela,
No es de aquel violin que vuela
Ni de esotra inquieta lyra;
Otro instrumento es quien tira
De los sentidos mejores.
No son todos ruiseñores
Los que cantan entre las flores,
Sino campanitas de plata,
Que tocan a la Alua,
Sino trompeticas de oro

[6] For other metaphors employing musical instruments in the *Soledades* see I, 11. 14, 556, 590; II, 11. 112–115, 523.

Que hacen la salua
A los Soles que adoro.
(No. 214, 11. 21-33)

In the *tercetos* on court life the rivulet, the birds, and poetry are likened to crystal lutes, musicians, and lyres, and Góngora again puns on the words *puente* and *fuga:*

Thiorbas de crystal, vuestras corrientes
Prestarán dulces en su verde orilla.
. . . . . .
I qualque Madrigal sea elegante
. . . . . .
El que algun culto ruiseñor me cante;
Prodigio dulce que corona el viento,
En vnas mismas plumas escondido
El musico, la Musa el instrumento,
. . . . . .
La lisonja, con todo, i la mentira,
(Modernas Musas del Aonio choro),
Las cuerdas le roçaron a mi lyra.
Valió por dicha al leño mio canoro
(Si puede ser canoro leño mio),
Clauijas de marfil o trastes de oro?
Sequedad le ha tratado como a rio;
Puente de plata fue que hiço alguno
A mi fuga, quiçá de su desuio.
(No. 203, 11. 17-51)

Reference has already been made to Góngora's fondness for cards, and this preference is seen in many of his metaphors,[7] especially in his humorous verse. The figure *brújula*, though, as has been noted in the preceding chapter, appears even in his ambitious poems. His most sustained metaphor taken from cards is found in sonnet No. 441, in which, by use of terms from *el juego de la primera*, he describes the events of his life and the imprisonment of a certain individual at court:

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[7] *Cf.* Nos. 107, 1. 30; 124, 1. 31; 126, 1. 7; 168, 11. 22–29; 203, 1. 12.

Sentéme a las riberas de vn bufete
A jugar con el tiempo a la primera;
Passóse el año, i luego a la tercera
Carta bruxuleada me entró vn siete.
Hiço mi edad quarenta i cinco, i mete
Vna corona la ambicion fullera,
I aunque es de falso, pide que le quiera
La que traigo debaxo del bonete.
Pierdase vn vale, que el valer ogaño
No es mui seguro: no aia maço alguno
Cuia madera pueda dar cuidado.
Entróme en la baraja, i no me engaño;
Que, aunque pueda ganar ciento por vno,
Io no quiero veer Vaccas en mi Prado.

In the first quatrain he stresses the brevity of youth by saying that no sooner had he sat down to play with time than at the third card dealt (childhood, boyhood, and youth) he received a seven spot (in this game valued at twenty-one points, hence at the age of twenty-one). Then in the word *corona*, alluding to both his royal appointment as honorary chaplain at court and to the coin of the same name, he says that though the stakes turned out to be counterfeit (court ambitions were unfulfilled), his having taken orders (*corona*) demanded that he accept the position. In the next verses Salcedo Coronel notes in his commentary an inconsistency in the use of *pierdase vn vale*, an inconsistency which I dare say would pass unnoticed today were it not for the zeal of the commentator, for much of the sonnet is unintelligible unless first read in Salcedo Coronel's valuable edition:

Faltó D. Luis a la continuacion de la metafora en esto, pues auiendo dicho, que quiso el embite, no podia perder el vale, que solamente se pierde quando el tercero no quiere al que embida. En esto harán mejor juizio los aficionados a semejante entretenimiento, que yo soy poco tahur. Vale se llama aquella cantidad que se mete al principio en este juego, y es diferente que el resto: hazese en las dos primeras cartas, y se pierde quando embidando uno (como auemos dicho) no quiere el tercero. Aprovechase aqui nuestro Poeta desta voz, que significa la estimacion, o valimiento que alguno tiene, y assi dize, que se pierde este y da luego la causa.

Continuing, Góngora avails himself again of word-play and states that he hopes he is not dealt a *maço* (combination of cards valued at fifty-five points, and also a mallet) made of wood (Gregorio López Madera was at that time Alcalde de Casa y Corte) that might cause him worry. Though protection might prove advantageous, he prefers to incur no risks, and so does not wish to see any cows in his pasture (the officer carrying out the order of imprisonment of Ramírez de Prado was named Vaca).

Metaphors taken from other games and amusements are also numerous in all of his poems: chess, pelota, hawking, hunting, the theatre, etc. A striking example of Góngora's ability to create new and vigorous figures by discovering similitudes in widely separated objects is seen in his comparison of a raven chased through the air by a gerfalcon and a saker to a *pelota* being impelled by rackets through the diaphanous court of the air:

> Breue esphera de viento
> Negra circunvestida piel, al duro
> Alterno impulso de valientes palas
> La avezilla parece,
> En el de muros liquidos que offrece
> Corredor el diaphano elemento
> . . . . . .
> Tyranno el Sacre de lo menos puro
> Desta primer region, sañudo espera
> La desplumada ia, la breue esphera,
> Que a vn bote corbo del fatal azero.
> (*Soledad II*, 11. 923-934)

It is typical of Góngora's mind to go far afield in his choice of unusual images and to discover analogies which no one noticed before. He seems to fly with a quickness inconceivable to the ordinary mind to remote spheres to find a relation in all things; no poet before or since has been equal to him in lavishness and in boldness of metaphors. In creating an image, his mind invariably shuns the obvious and selects the unexpected, for the dominating characteristics of his fancy are rapidity and breadth.

Erudition, then, affects Góngora for good and for evil, and

though his copious literary allusions make for beauty and richness of style, they are also frequently responsible for the obscurity which pervades most of his later poems. As the years passed, the poet stood more and more aloof from the common people, and the poems written after 1600 were primarily intended for court circles, the leisured and the learned, who were expected to understand an ordinary reference to Greek and Roman Mythology, even though the names of the characters might not be mentioned. In the following lines from *Poliphemo* (11. 129-135), for example, the metaphors *aspid* and *dorado pomo* are very apt when the stories concerning Eurydice and Atlanta are recalled:

> Huie la Nimpha bella, i el marino
> Amante nadador ser bien quisiera,
> Ia que no aspid a su pie diuino,
> Dorado pomo a su veloz carrera.
> Mas, qual diente mortal, qual metal fino
> La fuga suspender podra ligera
> Que el desden solicita?

Unfortunately, however, not all allusions are so clear as the one quoted above; at times the reference is so fragmentary that it remains meaningless until traced to its source, yet so suggestive of meaning that the reader feels compelled to trace it. The following lines from a sonnet written to a Flemish painter, as yet unidentified,[8] who had made a portrait of Góngora, contain a reference to Prometheus, which at first sight might not be understood:

> Hurtas mi vulto, i quanto mas le deue
> A tu pincel, dos veces peregrino,
> De espiritu viuaz el breue lino
> En las colores que sediento beue
> Vanas ceniças temo al lino breue,
> Que emulo del barro le imagino,
> A quien (ia aethereo fuese, ia diuino)
> Vida le fió muda esplendor leue.
> (No. 343)

[8] See Artigas, *Semblanza de Góngora*, p. 54.

Poliphemo and the *Fabula de Pyramo i Thisbe* both have parallel references to Tantalus. In the former the allusion is clear enough, the simile helping one to relate the myth to the subject; but in the latter its excessive compression may prove a little puzzling to the uninitiated:

Entre las ondas i la fruta, imita
Acis al siempre aiuno en penas graues:
Que, en tanta gloria, infierno son no breue
Fugitiuo Crystal, pomos de nieue.
(*Poliphemo*, 11. 324–328)

Que de las penas de Amor
Encarecimiento es summo
Escuchar hondas sediento
Quien siente frutas aiuno.
(*Pyramo i Thisbe*, 11. 129–132)

An examination of the metaphors in Góngora's entire poetry with regard to the sources from which they are drawn shows that while in the aggregate the number derived from the phenomena of the world of nature is large, it is relatively small when compared with the metaphors connected with human interests and characteristics. This is what one might expect, for Góngora, following the Renaissance tradition, humanized the world of nature by comparing it to objects related to man and his activities. Especially numerous are his metaphors referring to the human body and its clothing. A bold personification is seen, for instance, in the description of a rivulet listening to the song of some mountain girls. The semi-circles of foam around each pebble are so many ears eager to receive the sweet sound:

Mientras el arroiuelo para oílla
Haze de blanca espuma
Tantas orejas quantas guijas laua,
De donde es fuente adonde arroio acaba.
(*Soledad I*, 11. 558-561)

The elms that are reflected in a nearby stream are likewise humanized and the graceful movement of the foliage is vividly reproduced to us by the metaphoric presentation—they are braiding their green hair as they stand looking into the mirror:

De Alcides le lleuó luego a las plantas,
Que estauan no mui lexos,
Trençandose el cabello verde a quantas
Da el fuego luzes i el arroio espejos.
(*Soledad I*, 11. 659-663)

And spring is gaily personified as she appears wearing shoes of April (the grass) and a dress of May (flowers):

Donde la Primauera,
Calçada Abriles i vestida maios.
(*Ibid.*, 11. 576-577)

Likewise, rich architectural adornments are referred to as shoes and clothing of jasper:

. . . la architectura
A la Geometria se rebela,
Iaspes calçada i porfidos vestida.
Ibid., II, 11. 669-672)

The metaphor *peinar* is frequently used by Góngora,[9] an interesting case being the comparison of time passing through the days like a comb through the hair:

. . . el tercer año guarda el tiempo cano,
Peinando dia por dia
Para el Tercer Philippo . . .
(No. 156, 11. 3-5)

A humorous treatment of the same metaphor may be seen in the following *letrilla*, where to eat a leek is referred to as combing its bald head with one's teeth:

Halló al quinto con los dientes
Peinando la calua a vn puerro.
(No. 122, 11. 54-55)

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[9] *Cf.* Nos. 121, 1. 33; 133, 1. 22; 231; 232; *Poliphemo*, 1. 162; *Soledad I*, 1. 301; II, 1. 827; No. 333, 1. 16.

In *Poliphemo*, *greña* (tangled hair) is used with reference to the wild growth of plant life, in the open fields, while *peinado* is applied to a cultivated garden:

> En la rustica greña iace occulto
> El aspid de el intonso prado ameno,
> Antes que de el peinado jardin culto.
> (11. 281-283)

The poet's almost universal custom is to take a concrete picture for a concrete literal, but at times an abstract idea is embodied in a concrete metaphor, the bond of connection becoming more delicate and intricate. Some of Góngora's boldest metaphors are those in which life is transferred to abstractions by means of personification. In *Soledad Primera* (11. 999-1002), the admiration and surprise of the onlookers and the fear of the rival athletes when a young man makes a magnificent leap during an athletic contest are described in the following way:

> La admiracion, vestida vn marmol frio
> Apenas arquear las cejas pudo;
> La emulacion, calçada vn duro ielo,
> Torpe se arraiga.[10]

In another passage (II, 11. 706-709), the travelers in a little boat stop to admire a beautiful scene caused by the reflection of the rising sun on glistening towers. This wonder and admiration, together with the effect on the boatmen, are expressed by the metaphor *áncora:*

> La admiracion que al arte se le deue,
> Anchora del batel fue perdonando
> Poco a lo fuerte, i a lo bello nada
> Del edificio . . .

[10] Jáuregui in his *Antídoto contra Soledades*, *loc. cit.*, p. 168, makes the following disparaging remarks on this passage: "Y solo porque un zagal dió un buen salto, succdió todo esto: *La admiración vestida un mármol frío* . . . No le queda a Vmd. qué decir cuando describe la muerte mísera del Magno Pompeyo ó algún espectáculo semejante." A few pages before (p. 163) he says: "La primavera: *Calzada Abriles, y vestida Mayos.* Buen calzado le da Vmd. á la primavera; aunque más fresco es el de la emulación: *La emulación calzada un duro hielo.*"

Other striking examples of the material being used for the immaterial are seen in these passages:

Piloto el interes sus cables ata.
(*Toma de Larache*, 1. 58)

Piloto oi la cudicia, no de errantes
Arboles, mas de seluas inconstantes.
(*Soledad I*, 11. 403-404)

La piedad que en mi alma ia te hospeda.
(*Ibid.*, 1. 520)

Cuia memoria es bueytre de pesares
(*Ibid.*, 1. 502)

. . . que el mouimiento
Verdugo de las fuerças es prolixo.
(*Ibid.*, 11. 678-679)

La segur de los zelos hará aguda.
(*Poliphemo*, 1. 356)

Thus we see the world of nature humanized, spirit changed into matter, and abstractions endowed with life by the animating power of fancy.

With respect to the metaphors drawn from the world of nature we find that the poet's favorites are those concerning trees, flowers, bees, birds, the control and guiding of horses and oxen, the planets, metals, precious stones, water and the sea. Many times the choice of these figures is prompted by such diverse factors as church symbolism, heraldic emblems, mythology, traditional allegorical interpretations, possibilities for puns, euphemism, etc. The figure of the pelican's bleeding breast, used in church symbolism, is, for instance, the basis of the sustained metaphor in the sonnet No. 181 describing a young man whose lady had deserted him for a rich old man. Combined with this image, however, we have word-play, mythology, and a contemporary historical allusion to the very strong fortress of Tremecen in Barbary:

Mientras Corintho, en lagrimas deshecho,
La sangre de su pecho vierte en vano,
Vende Lice a vn decrepito Indiano
Por cient escudos la mitad del lecho;
Quien pues se marauilla de este hecho,
Sabiendo que halla ia passo mas llano,
La bolsa abierta el rico pelicano,
Que el pelicano pobre abierto el pecho?
Interes, ojos de oro como gato,
I gato de doblones, no Amor ciego,
Que leña i plumas gasta, cient harpones
Le flechó de la aljaua de vn talego.
Que Tremecen no desmantela vn trato,
Arrimandole al trato cient cañones?[11]

A triple emblematic image and a Biblical allusion are the basis for the metaphors *abejas*, *lilios*, and *leones* in the following passage from one of Góngora's last poems. After expressing a fervent wish that Christianity be made stronger by the union of Pope Urban VIII and the kings of France and Spain, he alludes to the swarm of bees and the honey found by Samson in a lion's body (*Judges* 14, 8), and states that the bees of the Pontiff (the three bees on the escutcheon of Urban VIII), gathering their honey from the lilies of France, will deposit it in the mouths of the lions of Spain:

O, quiera Dios vnir en liga estrecha
Estos dos de la Iglesia tutelares
I al Iouen Christianissimo, con ellos!
Libarán tres abejas lilios bellos,
I melificarán no en corchos vanos,
Sino en las que abrirán nuestros Leones
Vocas, de paz tan dulce alimentadas.
(No. 421, 11. 34-40)

[11] Salcedo Coronel, *op. cit.*, commenting upon this passage says: "No se como se pueda explicar la travesura jocosa desta sentencia, que iguale al sentir del Poeta. Los ojos del gato son del color del oro, de la piel curada deste animal se haze un genero de talegos en que se guarda el dinero: y porque conserva la forma del mismo animal, dezimos gato de doblones, o plata, conforme la moneda que guardamos en el. Tambien el que tiene malas manos dezimos que es gato. Aludiendo pues a todo esto dize Don Luis, que el interes tiene ojos de oro como gato, esto es, que no se satisfaze menos que con ver el premio, y que es gato de doblones, o porque los quita, o porque codicioso los retiene."

2. Characteristics

(a) *Sustained Metaphor.* Throughout the *Soledades*, Góngora deviates from the course of the narrative in order to depict other scenes called to mind by his rich imagination. Being thus emphasized, the figure of the comparison assumes an important place, and the metaphor becomes in the consciousness of the reader much more real than the original subject. This lack of subordination of the parts to the whole is not caused by an oversight of the poet; he is purposely making structure secondary to beauty, his primary desire being to adorn his poem with fine imagery.

An examination of the structure of *Soledad Primera* shows at least ten series of sustained metaphors, each series sometimes having as many as eight or nine fully developed metaphors. The subjects evoking these metaphors are: the light which guides the shipwrecked young man (11. 58-59); court life (11. 108-133); the flowing of a river from its source to the ocean (11. 197-211); the *serranas* on their way to the wedding (11. 237-280, 540-561); the gifts carried by the young men for the feast (11. 281-334); maritime discoveries (11. 366-502); the flight of the cranes (itself a simile, 11. 602-611); the illumination of the church tower (11. 645-686); the wedding songs (11. 767-943); and the athletic events (11. 958-1076). The same close interweaving of figures likewise exists in *Poliphemo* and *Soledad Segunda*. In the latter poem one of the most picturesque series is that describing a hawking scene. We find such bold and unusual metaphors as the following comparing the hawks when released to prisoners out on bond, the wind being their bondsman:

> Quanto la generosa cetreria,
> Desde la Mauritania a la Noruega
> Insidia ceua alada,
> Sin luz, no siempre ciega,
> Sin libertad no siempre apprisionada,
> Que a ver el dia buelue
> Las vezes que en fiado al viento dada,
> Repite su prision, i al viento absuelue.
>
> (11. 737-744)

A falcon's speed in flight, effectiveness in pursuit, and lightness of foot are characterized respectively by the terms *relámpago su pluma*, *raio su garra*, and *pie de espuma:*

El Nebli, que relampago su pluma,
Raio su garra, su ignorado nido
O le esconde el Olympo o densa es nube,
Que pisa quando sube
Tras la garça argentada el pie de espuma.
(11. 745-749)

The following picture of a bird preening his plumage as he looks into the mirror-like waters of a lake encircled by reeds is an excellent example of a metaphor which gets predominance over the subject and detaches itself fully developed:

Rebelde Nimpha, humilde ahora caña,
Las margenes oculta
De vna laguna breue,
A quien Doral consulta
Aun el copo mas leue
De su bolante nieue.
Ocioso pues, o de su fin pressago,
Los filos con el pico preuenia
De quantos sus dos alas aquel dia
Al viento esgremiran cuchillo vago.
(11. 831-839)

The bird's care in smoothing each small feather, and the whiteness of his plumage are both expressed by the first metaphor, "He is examining even the lightest snowflake of his flying snow." The bird's fate is dramatically anticipated in the succeeding metaphor, taken from fencing, in which the bird is described as sharpening the cutting edge of the weapons he will wield that day in his flight through the wind. The mythological reference to Syrinx, and the playing upon the double meaning of the word *cuchillo* (knife, and chief feathers in a bird's wing) add to the complication of the passage. Later, the same bird, when frightened by the pursuit of a hawk, is referred to as snow animated by icy fear,

Cuia vestida nieue anima vn ielo.
(1. 865)

A return to the original metaphor *snow* used in 1. 836, and the poet's sense of symmetry and balance determine the choice of this last metaphor.

An example of a double metaphor due to word-play is seen in the following lines, in which the bell (*el grillo*) attached to a hawk is first called *shackles*, because it belies the hawk's apparent liberty, and later is referred to as a *cricket*, because of its shrill, monotonous sound:

Puesto en tiempo, corona, si no escala,
Las nubes, desmintiendo
Su libertad el grillo torneado,
Que en sonoro metal le va siguiendo
Vn Bahari templado.
(11. 849-853)

The double meaning of the word is made clearer some twenty verses later, when the poet, returning to his original metaphor, briefly describes the hawk's successful pursuit and the fate of the unfortunate bird:

Vn grillo i otro enmudeció en su pluma.
(1. 874)

Another instance of Góngora's fondness for juggling with words is revealed in the following description of a saker's flight, where *sacre* is used in both its acceptations, as *bird* and as *small cannon:*

Auxiliar taladra el aire luego
Vn duro Sacre, en globos no de fuego
En obliquos si engaños.
(11. 910-912)

Reference has already been made to the flight of the raven which is compared to the course of the sun between its tropics (11. 919-922), and to the path of a *pelota* being impelled by the

alternate striking of the two opposing rackets (11. 923-934). These metaphors and many more, which are likewise developed independently, go to make up the hawking scene which is thus transformed into a pageant for the enjoyment of the imagination. What the poem loses in concentration through this wide range of metaphorical subjects, it gains in variety and beauty.

The poet seems to possess an endless capacity for prolonging the image through several metaphors, and frequently these comparisons impress one with the certainty that they are deliberately wrought out with chill and studied fancy. Concentrating his mind's energies upon the metaphor, Góngora works out at length an image, profuse in details, which may be out of proportion to the subject, but which is justifiable since his main purpose is not conciseness, but the creation of beauty. The following extended comparison, for example, with numerous tropes, is obviously not introduced with the purpose of making the idea better known to the reader. The bee is likely to be a much more real object than Dido or the Amazons. But Góngora's first consideration in this case, as in most of his allusions, is to adorn his poem with fine imagery and to give free rein to his rich imagination and striking originality. Thus, the picture of a bee-hive in the hollow of a tree is made to stand out alone, humanized by the poet's fancy and stamped with his powerful individuality:

> Verde era pompa de vn vallete oculto,
> Quando frondoso alcaçar no, de aquella
> Que sin corona buela i sin espada
> Susurrante Amazona, Dido alada,
> De exercito mas casto, de mas bella
> Republica ceñida, en vez de muros,
> De cortezas; en esta pues Carthago
> Reina la aueja, oro brillando vago,
> O el xugo beua de los aires puros,
> O el sudor de los cielos, quando liba
> De las mudas estrellas la saliua;
> Burgo eran suio el tronco informe, el breue
> Corcho, i moradas pobres sus vacios.
> Del que mas solicita los desuíos
> De la isla, plebeio enxambre leue.
>
> (*Soledad II*, 11. 287-301)

(b) *Parallelism and Antithesis.* Different phases of a picture are frequently expressed by metaphors closely related or parallel in action to the idea which the poet wishes to present. The fate of the young man in *Soledad Primera* (11. 22-23), who is first shipwrecked and then washed ashore, is described as:

> Del Oceano pues antes sorbido
> I luego vomitado.

The moving wings of a band of flying cranes are likened to the different phases of the moon:

> Tal vez creciendo, tal menguando lunas
> Sus distantes extremos.
> (*Ibid.*, 11. 607-608)

And the mingling colors of wine when both red and white varieties are poured into a glass are pictured by the contradictory epithets *topacios carmesíes* and *palidos rubíes:*

> . . . i en oro no luciente,
> Confuso Baccho, ni en bruñida plata
> Su nectar les desata,
> Sino en vidrio, topacios carmesíes
> I palidos rubíes.
> (*Ibid.*, 11. 867-871)

Dreams in which one sees himself successful after great difficulties are compared to Sisyphus rolling the stone uphill; the awakening and the realization that the attainments are only in dreams are likewise compared to Sisyphus when his stone rolls back:

> No de humosos vinos agrauado
> Es Sisifo en la cuesta, si en la cumbre
> De ponderosa vana pesadumbre
> Es, quanto mas despierto, mas burlado.
> (*Soledad I*, 11. 167-170)

Polyphemus, after praising Galatea for her beauty, tries to coax her into accepting a magnificent bow and quiver as a gift from him. Góngora expresses this rather simple idea by related metaphors which at first sight are far from clear. He says that since it is beyond dispute that Galatea is comparable to Venus in beauty, let her then imitate the son (by accepting the bow and quiver) and be at the same time both Venus of the sea and Cupid of the hills:

> Conuencida la madre, imita al hijo;
> Serás a vn tiempo, en estos Orizontes,
> Venus de el mar, Cupido de los montes.
> (*Poliphemo*, 11. 462-464)

Earlier in the same poem, the different stages of fruit ripening in straw are expressed by different stages of growth of a child born before its time. The straw is first the golden cradle, and later the zealous guardian who watches over it during its minority:

> Cercado es, quanto mas capaz mas lleno,
> De la fruta el zurron casi abortada,
> Que el tardo Otoño dexa al blando seno
> De la piadosa ierba encomendada:
> La serua, a quien le da rugas el heno;
> La pera, de quien fue cuna dorada
> La rubia paja i, palida tutora,
> La niega avara i prodiga la dora.
> (11. 73-80)

In sonnet No. 139, Góngora, addressing a young lady whom he had admired from childhood, says that having been stung by the asp of love as it lay hidden among the violets, he is again stung by it when it lies concealed among the lilies. The different stages in the lady's life are distinguished by the metaphors *violetas* and *lilios*, the smaller flower referring to childhood, and the larger, to girlhood. Much the same sort of reasoning determines, too, the choice of *Aurora* and *Sol* in the succeeding verses:

Entre las violetas fui herido
De el aspid que oi entre los lilios mora,
Igual fuerça tenias siendo Aurora,
Que ia como Sol tienes bien nacido.

Likewise in another sonnet different phases and degrees of beauty are expressed by metaphors. The eyes of a young lady during her childhood are referred to as stars of the dawn, and their increased beauty during girlhood is characterized by comparing them to the morning sun:

Oro no raió asi flamante grana
Como vuestra purpurea edad ahora,
Las dos que admitió estrellas vuestra
Aurora,
I soles expondrá vuestra mañana.
(No. 395)

(c) *Word-play.* The metaphors in Góngora's humorous and satiric poetry may usually be grouped under one of the following classes: artistic metaphors used for burlesque purposes, innocent metaphors that disguise improper subjects, violent and risqué metaphors used for ordinary subjects, and metaphors that have possibilities of word-play. Several of these classes are illustrated in the following *romance* (No. 161):

Quando la rosada Aurora,
O violada, si es mejor,
(Escojan los epitetos,
Que ambos de botica son)
Las alboradas de Abril
Vierte desde su balcon,
Como en posession de el dia,
Perlas que desate el Sol,
Entre ciertos alcaceles
Vna sarta se halló
De estas Orientales perlas
El machuelo de vn Doctor.

Metaphors drawn from the human body and its functions are special favorites. The Tagus river, for instance, is described thus:

Vos, que en las sierras de Cuenca,
(Mirad que humildes principios)
Naceis de vna fuentecilla
Adonde se orina vn risco;
Vos, que por pena cada año,
De vuestros graues delictos,
Os menean las espaldas
Mas de ducientos mil pinos.
(No. 89, 11. 21–28)

Much subtleness and information can be packed in a few lines by the poet's incessant playing with words and concepts. An example of this compression can be seen in the following verses from a satirical sonnet (No. 154) on the city of Valladolid, comparing the appearance of the city before and after the court had been moved there:

I Cortesano sucio os hallo ahora,
Siendo villano vn tiempo de buen talle.

Salcedo Coronel's explanation of these lines[12] is very detailed, but the facts mentioned by him are all included in Góngora's concise statement.

Word-play is not confined, however, to humorous and satiric poetry, for, as was noted in the hawking scene discussed in the preceding pages, the *Soledades* show many instances of their author's fondness for trifling with words. An interesting case is seen in the hypothetical metaphor comparing the leaves of an elm to the eyes of a lynx. Three racers clasp the trunk of two elms (trees of Hercules) which serve as goals, and the competition is so close that though Hercules were judge, he would not be able to decide between them, even if each leaf should be converted into the eye of a lynx:

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[12] *Op. cit.*, "Antes que Felipe III pasase la corte a Valladolid, no tenia el titulo de ciudad, que despues se le dio, sino el de villa. Con haber pasado a ella la Corte, perdio mucho de su abundancia y riqueza por los excesivos gastos que desta mudanza procedieron, y como por la multitud de la gente, que ordinariamente asiste en las Cortes estuviese con menos aseo del que solia tener, dize Don Luis, que le hallaba Cortesano sucio, siendo antes Villano aseado. Valese de la ambiguidad en las voces, llamandole Cortesano, por estar la Corte en el: y Villano, por aver sido villa de donde se dedujo este nombre."

Arbitro Alcides en sus ramas, dudo
Que el caso decidiera,
Bien que su menor hoja vn ojo fuera
De el lince mas agudo.
(*Soledad I*, 11. 1061-1064)

One of Góngora's most ingenious combinations of sustained metaphor and word-play is found in sonnet No. 434, in which almost every phrase is capable of double interpretation. Salcedo Coronel in commenting upon the poem states that in Madrid on Good Friday, among other processions which wound their way to the Royal Palace, was one called the Soledad, which left the Convent of La Victoria. It is this procession which Góngora thus uses to describe metaphorically the fate of his *Soledades* when they were published in Madrid and read at court:

Con poca luz i menos disciplina
(Al voto de vn mui critico i mui lego)
Salió en Madrid la *Soledad*, i luego
A palacio con lento pie camina.
Las puertas le cerro de la Latina
Quien duerme en español i sueña en griego,
Pedante gofo, que, de passion ciego,
La suia reça, i calla la diuina.
Del viento es el pendon pompa ligera,
No ai passo concedido a maior gloria,
Ni voz que no la acusen de extranjera.
Gastando, pues, en tanto la memoria
Agena inuidia mas que propia cera,
Por el Carmen la lleua a la Victoria.

The cleverness of the puns in the above sonnet can only be estimated to the fullest when all contemporary allusions are thoroughly understood. The reference to *Latina*, for instance, has much more meaning when interpreted by Salcedo Coronel:

Hay en Madrid un Convento de Monjas que se llama de la Latina, porque su fundadora supo con toda perfeccion esta lengua. Valese deste equivoco y continuando su metafora dize que le cerro las puertas de la Latina, esto es que le juzgó ignorante desta lengua quien duerme en español y sueña en Griego

. . . a quien dize disparates, o no acierta en lo que dize, dezimos que duerme o está soñando.

Other puns are the following: *con poca luz i menos disciplina*, said of a procession with few candles and penitents, and applied to the *Soledades* because of their obscurity and neglect of rules; *lego*, the lay brother in a convent who has no knowledge of Latin, and thus, the critic ignorant of Latin who found fault with the *Soledades: ciego de passion*, the devout blind who in the procession recite the account of Christ's passion, and metaphorically, the critic blind with prejudice; *del viento es el pendon pompa ligera; passos*, etc. The poet concludes by saying that fame, in spite of the envy of many, carries the *Soledad* to victory (*Victoria*, name of the convent from which the procession starts), through the merits of its verse (*Carmen*, name of a convent in Madrid, and also the Latin word for poem).

(*d*) *Devices for Intensification.* In addition to the general complication of Góngora's imagery, there is the problem of metaphorical inversion, such as is seen in the following description of Galatea, intensifying the brightness of her eyes and her fairness. Her eyes are termed stars; they are also the bright circles in the plumage of a white peacock, for if the fair Galatea is not rock crystal, she is the peacock of Venus (peacock with white feathers, since Venus' bird is the swan), or the swan of Juno (swan with feathers containing eyes like that of the peacock):

> Son vna i otra luminosa estrella
> Lucientes ojos de su blanca pluma:
> Si roca de crystal no es de Neptuno,
> Pauon de Venus es, cisne de Iuno.
> (*Poliphemo*, 11. 101-104)

A similar inversion is found in the *Soledades* where the beautiful daughters of a fisherman are compared to both the goddess Venus and the brilliant planet of the same name:

> Por seis hijas, por seis deidades bellas
> De el cielo espumas i de el mar estrellas.
> (II, 11. 214-215)

The poet avails himself of this device in order to intensify in his subject certain characteristics which are possessed separately by the metaphorical objects. The natural confusion of the landscape, however, as seen in the uncertain light of dusk, determines the inversion in the following passage, where the horizon appears to be an undistinguishable mass of hills or of waves:

> No bien pues de su luz los orizontes,
> Que hazian desigual confusamente,
> Montes de agua i pielagos de montes.
> (*Soledad I*, 11. 42-44)

At other times intensification of the subject is effected by means of qualifying words that deny the attribute proper to the image. Such a metaphor, followed by a contradictory qualifier, is seen in the following description in which a cliff is characterized as a lighthouse without light and as a motionless watchtower:

> . . . a vna roca braua,
> Que a la plaia, de escollos no desnuda,
> Linterna es ciega i atalaia muda.
> (*Poliphemo*, 11. 342-344)

Throughout the works of Góngora there are many cases of repetition of metaphors. In the *Soledades* and *Poliphemo*, particularly, it is his custom to use, in a more elaborate form, a metaphor which he has used before. In a *canción* on the turtle-dove, for instance, we have the following lines:

> Campo fue de batalla
> I thalamo fue luego.
> . . . . . .
> Al fin es Dios alado,
> I plumas no son malas
> Para lisongear a vn Dios con alas.
> (No. 129, 11. 16-17; 34-36)

These same conceits woven together in a slightly different form are found in the last lines of *Soledad Primera:*

Casta Venus, que el lecho ha preuenido
De las plumas que baten mas suaues
En su bolante carro blancas aues,
Los nouios entra en dura no estacada;
Que siendo Amor vna Deidad alada,
Bien preuino la hija de la espuma
A batallas de amor campo de pluma.

The word-play on *lengua del agua* seen in an early *romance* appears again with greater complexity in *Soledad Segunda:*

Dame ia, sagrado mar,
A mis demandas respuesta,
Que bien puedes, si es verdad
Que las aguas tienen lengua.
(No. 38, 11. 25–28)

Los senos occupó del maior leño
La maritima tropa,
Vsando al entrar todos
Quantos le enseñó corteses modos
En la lengua del agua ruda escuela.
(*Soledad II*, 11. 54–58)

In the metaphor of a crystal glass, in sonnet No. 197, Góngora describes the whiteness and beauty of the hands which were the cause of his losing his heart. Much the same metaphor is used later in *Poliphemo*, when the poet describes Galatea's falling in love with Acis at first sight:

En el crystal de tu Diuina mano
De Amor bebi el dulcissimo veneno,
Nectar ardiente que me abrasa el seno.
(No. 197)

En lo viril desata de su vulto
Lo mas dulce el Amor de su veneno:
Bebelo Galathea, i da otro passo,
Por apurarle la ponzoña al vasso.
(*Poliphemo*, 11. 285–288)

The surprise and embarrassment of a village girl, which cause her to become spellbound when greeted by a strange gentleman, are described in a *romance* as fetters of ice which are clasped to her feet. The same metaphor is found again in *Poliphemo*, describing Galatea's unsuccessful effort to flee:

Saludóla el Cauallero,
Cuyo sobresalto, al pie
Grillos les puso de ielo;
I iendo a limallos el . . .
(No. 226, 11. 45–48)

Huiera, mas tan frio se desata
Vn temor perezoso por sus venas,
Que a la precisa fuga, al presto vuelo
Grillos de nieue fue, plumas de ielo.
(*Poliphemo*, 11. 221–224)

Furthermore, in *Poliphemo*, the giant refers to the effect of his reed upon the sea and wind by using metaphors drawn from the control of oxen. Similarly, in an early sonnet a metaphor is used from the control of horses to describe the effect of poetry:

Heroica lyra, pastoral auena.
Llegalas, ô clarissimo mancebo
Al docto pecho, a la suave boca,
Poniendo lei al mar, freno a los vientos.
(No. 67)

Iugo aquel dia, i iugo bien suaue,
De el fiero mar a la sañuda frente
Imponiendo estaua, si no al viento,
Dulcissimas coiundas mi instrumento.
(*Poliphemo*, 11. 437–440)

Various cases of repetition have been mentioned elsewhere, such as *puente instable* for a boat (No. 162; *Soledad II*, 1. 48), *piloto* for cupidity and commercial gain (*Larache*, 1. 58; *Soledad II*, 1. 403), *barco de vistas* for the rent in the wall through which Pyramus and Thisbe communicated (No. 21; *Pyramo i Thisbe*, 1. 233), *caladas picas* for the bristles of a wild boar (No. 178, 11. 31-34; *Poliphemo*, 11. 426-428), etc. To note all the cases of metaphorical repetition in Góngora's poetry would be a task as tedious as unprofitable, but the following parallel passages containing some of the most striking similarities in continued metaphors may be of interest as further illustrations of his method:

De vuestra Fama oirá el clarin dorado,
Emulo ia del Sol, quanto el mar baña.
(No. 171)

Clarin, i de la Fama no segundo,
Tu nombre oirán los terminos del mundo.
(*Poliphemo*, 11. 23–24)

Redil las ondas i pastor el viento.
(*Soledad II*, 1. 311)

A blando zephiro hice
De mis obejas pastor.
(No. 331, 11. 46–47)

Roiendo si, mas no tanto,
El mar con su alterno diente.
(No. 283)

Con labio alterno mucho mar la besa.
(*Soledad II*, 1. 607)

Donde con labio alterno el Erithreo
Besa a Arabia las faldas olorosas.
(No. 457)

Con labio alterno, aun oi el sacro rio
Besa el nombre en sus arboles grauado.
(*Panegyrico de Lerma*, 11. 53–54)

In Góngora's longer poems, we find that he frequently resumes his subject under its original metaphorical appearance. In *Polifemo*, for instance, the poet, using a metaphor derived from painting, describes the effect of Cupid's darts upon Galatea's mind and heart. He says that before the nymph had seen Acis, Cupid with his brush had sketched upon her fancy the image of her lover:

> Ni le ha visto; si bien pincel suaue,
> Le ha vosquexado ia en su fantasia.
> (11. 251-252)

Later, to express Galatea's growing love after she has seen Acis, the poet states that the picture is now colored:

> Colorido el bosquexo que ia auia
> En su imaginacion Cupido hecho
> Con el pincel que le clauó su pecho.
> (11. 270-272)

The *Soledades* furnish many examples of similar returns to the same metaphor, the most insistent being the following, in which an old man terms himself head of a regiment of beautiful girls who are on their way to attend a wedding:

> Cabo me han hecho, hijo,
> De este hermoso tercio de serranas.
> (I, 11. 516-517)

After a rather long interval (11. 531-532) the poet resumes the image, and for good measure tucks in a word-play:

> Mal pudo el estrangero agradecido
> En tercio tal negar tal compañia.

Then, ten lines later (1. 541), he refers again to this sweet squadron:

> Sigue la dulce esquadra montañesa.

Finally after many other similes and metaphors, some of which are very involved, he returns (11. 638-639) to his simple original image:

> Tal sale aquella que sin alas buela
> Hermosa esquadra con liegero passo.

At times intensification of the metaphorical subject is effected through hyperboles, for the poet in his effort to portray what is conceived by him, feels the necessity of compensating by increased vigor of expression what his mental image loses when reproduced by mere words. The *Soledades* are especially rich in this form of heightened comparisons. The bright eyes and fair hands of a village bride, for instance, are said to have the respective power of making cold Norway a torrid region, and Ethiopia a fair country:

> Virgen tan bella, que hazer podria
> Torrida la Noruega con dos Soles,
> I blanca la Etyopia con dos manos.
> (I, 11. 783-785)

The hands of a milk-maid are, likewise, so fair that only their veins permit one to distinguish them from the white milk:

> Blanca, hermosa mano, cuias venas
> La distinguieron de la leche apenas.
> (I, 11. 877-878)

Not satisfied with one extravagant comparison, he heaps hyperboles much in the same fashion as he does metaphors in order to isolate one definite perception from all others. Thus, the plumage of certain swans is so white that they are the envy of nymphs whose skins are so fair that in comparison with them the sea foam appears dark:

> Sus pollos este al mar conduze nueuos
> De Espio i de Nerea,
> Quando mas escurecen las espumas,
> Neuada inuidia sus neuadas plumas.
> (II, 11. 259-262)

(e) *Amplification.* The subtlety and complexity of Góngora's imagery, and his tendency to amplify are revealed in the following passage in which hyperbole, metaphor, mythological allusion, fabulous natural history, and popular lore are all welded together. An enormous band of ravens flies across the sky, obscuring the sun and causing an owl (the accuser of Proserpina) to try his wings in the apparent night. The ravens hasten to pounce down upon him, jealous of his golden eyes, not because they are by nature ungrateful birds (in spite of the Spanish proverb "cría cuervos y te sacarán los ojos"), but because they are greedy for gold. So greatly are they attracted by eyes that they would dare to soar as high as the stars, only to reach the eyes of heaven:

"Negra de cueruas suma
Infamó la verdura con su pluma,
Con su numero el Sol. En sombra tanta
Alas desplegó Ascalapho prolixas . . .
. . . . . .
Mas tardó en desplegar sus plumas graues
El deforme fiscal de Proserpina,
Que en desatarse, al polo ia vezina,
La dissonante niebla de las aues;
Diez a diez se calaron, ciento a ciento,
Al oro intuitiuo, inuidiado
Deste genero alado,
Si como ingrato no, como auariento,
Que a las estrellas oi del firmamento
Se atreuiera su buelo
En quanto ojos del cielo.
(II, 11. 884-901)

We have already referred to Góngora's fondness for periphrases. Many show the same originality and subtleness that his metaphors do, the most elaborate being the following sonnet referring to a wax taper offered in behalf of Philip III during an illness of the monarch:

Esta de flores, quando no diuina,
Industriosa vnion, que ciento a ciento

Las auejas, con rudo no argumento,
En ruda si confunden oficina,
Complice Promethea en la rapina
Del voraz fue, del lucido elemento,
A cuia luz suaue es alimento,
Cuia luz su reciproca es ruina.
Esta, pues, confusion oi coronada
Del esplendor que contra si fomenta . . .
(No. 324)

Compactness is not the usual characteristic of periphrasis, but an exception to the rule is seen in the following passage where the story of the tragic death of Pyramus and Thisbe under a mulberry tree is compressed into the periphrasis *tumulo de seda:*

Pyramo fueron i Thisbe
Los que en verso hiço culto
El licenciado Nason,
Bien romo o bien narigudo,
Dexar el dulce candor
Lastimosamente obscuro
Al que tumulo de seda
Fue de los dos casquilucios.
(*Pyramo i Thisbe,* 11. 17-24)

Sometimes the metaphor is elaborated by a proof of the statement made concerning it, as is seen in the following passage from *Soledad Primera* (11. 496-498). The poet calls the clove the spur of the appetite and explains the reason: as long as Rome didn't use it, Cato was temperate and Lucretia chaste:

Clauo no, espuela si del apetito,
Que quanto en conocelle tardó Roma
Fue templado Caton, casta Lucrecia.

Similarly, in another passage (II, 11. 190-195) he states that an island near the mainland is a lazy turtle in shape; then he justifies his comparison by calling attention to the many centuries that the turtle has been swimming without yet having reached the shore:

Iaze en el mar, si no continuada
Isla, mal de la tierra diuidida,
Cuia forma tortuga es perezosa
Diganlo quantos siglos ha que nada
Sin besar de la plaia espaciosa
La arena de las ondas repetida.

The metaphor may be at other times elaborated by a hyperbolic comparison, such as in that which follows the description of the red feet of partridges in the *Soledades* (I, 11. 315-320). The poet says that they wear shoes of crimson morocco leather that might well rival in quality those made in Barbary:

Sobre dos hombros larga vara ostenta
En cient aues cient picos de rubies,
Tafiletes calçadas carmesies,
  Emulacion i afrenta
  Aun de los Berberiscos,
En la inculta region de aquellos riscos.

The grass is referred to as green carpets which have never been surpassed by the looms of the Turks in Sydon:

Cubren las que Sydon telar Turquesco
No ha sabido imitar verdes alfombras.
(*Soledad I*, 11. 614-615)

Nor have they been rivaled by the dyes of Tyre, for the colorful silk was spun and woven by Spring herself:

Sobre vna alfombra que imitara en vano
El Tyrio sus matices, si bien era
De quantas sedas ia hiló gusano
I artifice texió la Primauera.
(*Poliphemo*, 11, 313-316)

Tendency to amplify is also noticeable in his manner of inserting bits of subtle speculation or information of an ethical nature which are quite unrelated to his subject. Of the first type is the

fanciful explanation concerning the *lascivious* oyster. Though surrounded by a coat-of-mail, this little animal has within itself power of exciting the sensual appetite—a power which perhaps derives from its original contact with Venus, when this goddess, born of the sea-foam, sailed to the isle of Cyprus on a shell:

Sin valelle al lasciuo ostion el justo
Arnes de huesso, donde
Lisonja breue al gusto,
Mas incentiua, esconde;
Contagio original quiçá de aquella
Que, siempre hija bella
De los crystales, vna
Venera fue su cuna.
(*Soledad II*, 11. 83-90)

An illustration of the poet's fondness for sententious wisdom is seen in the same poem (11. 799-808), where, following a description of a dog straining at a beautiful leash, he declares that even silken bonds are odious:

Can de lanas prolixo, . . .
. . . . . .
Numero i confusion gimiendo hazia
En la vistosa laxa para el graue;
Que aun de seda no ai vinculo suaue.

Similarly, sonnet No. 343, dedicated to the Flemish artist who was painting the poet's portrait, ends in a philosophical statement concerning the ephemeral nature of man. He says that his own memory will be preserved longer by the portrait, though it is made of inanimate matter, than by the original, though of flesh and blood. In the same way, an oak tree that is deaf and blind may count its life by centuries, while man, who is endowed with a keen sense of sight and hearing, lasts only a short while:

Belga gentil, prosigue al hurto noble;
Que a su materia perdonará el fuego,
I el tiempo ignorará su contextura.

Los siglos que en sus ojas cuenta vn roble,
Arbol los quenta sordo, tronco ciego;
Quien mas vee, quien mas oie, menos dura.

There are many metaphors in Góngora's poetry which find their origin in proverbial and popular wisdom. This is particularly true of his humorous and satirical verse, as for instance the reference to the proverb "las paredes oyen" in speaking of the famous wall which separated Pyramus and Thisbe and which wore itself out—even into cracks—in their service:

I tanto que vna pared
De oidos no mui agudos,
En los años de su infancia
Oió a las cunas los tumbos,
A los niños los gorgeos
I a las amas los arrullos.
Oiólos, i aquellos dias
Tan bien la audiencia le supo.
Que años despues se hiço
Rajas en seruicio suio.
(*Pyramo i Thisbe*, 11. 31-40)

In the same poem (11. 413-416), where one of the Parcae is pictured as measuring off the thread of Pyramus' life, Góngora alludes to another Spanish proverb, "las manos en la rueca y los ojos en la puerta," commonly used of a person who is not watching his task:

La Parca en esto, las manos
En la rueca i en el huso,
I los ojos, como dicen,
En el vital estatuto . . .

However, such allusions are not restricted to his humorous poetry. Attention has already been called to a reference in the *Soledades* to the proverb "cría cuervos y te sacarán los ojos" (II, 11. 896–901), and there are at least two Latin proverbs represented: "nodum in scyrpo quaerere" (II, 11. 233-235) and the poet's favorite, "latet anguis in herba" (I, 11. 743-749; II, 11. 317-327).

(f) *Relation between Subject and Object.* In Góngora's poetry the relation between the subject and its metaphorical object may bring about a widening or a narrowing result, according to the metaphor employed by the poet. Both relationships may be seen in the following passage in which is pictured Magellan's momentous journey. In the first image we go from a comparatively small object to a vast scene when the ship crossing the sea is compared to the sun following the path of the zodiac. Immediately then, there is a narrowing effect, and the same sea is referred to as the canopy of day and the couch of night. A still further narrowing is evident when the strait of Magellan is called a silver hinge, joining the Atlantic with the Pacific:

> Zodiaco despues fue crystalino
> A glorioso pino,
> Emulo vago del ardiente coche
> Del Sol, este elemento
> Que quatro vezes auia sido ciento
> Dosel al dia, i thalamo a la noche,
> Quando halló de fugitiua plata
> La bisagra, aunque estrecha, abraçadora
> De vn Oceano i otro siempre vno.
> (*Soledad I*, 11. 466-474)

There are many similar examples of broadening and narrowing of the subject in the shorter poems as well as in the longer ones. Sonnet No. 245, for example, written in memory of Queen Margarita, refers to her as having had for her dais all of Spain, and its horizon for a canopy:

> A la que España toda humilde estrado
> I su orizonte fue dosel apenas.

Likewise the subject is narrowed in another sonnet (No. 323), where Philip III is called the Catholic hinge joining Europe with the New World:

> . . . al que es Catholica visagra,
> Para mas gloria vuestra, de ambos Mundos.

The poet's practice in his choice of metaphors is to act always with the greatest freedom, disregarding size as well as apparent incongruities, his object being to make his thought bolder and more prominent by forceful application of images.

The foundation of metaphor lies in the existence of a common quality between the subject and the metaphorical object, but for the similitude to be most effective it should not be too close to the idea it expresses, for only those qualities which are under consideration should be possessed jointly by the subject and the object. It is Góngora's practice to suggest comparisons between widely separated things, and the likenesses that appeal to him are usually in the more or less external characteristics of shape, number, speed, distance, movement, sound, and color, though similarity of action, and the effect of an action upon another object frequently determine the comparison.

Shape and color are the qualities considered in a passage from *Soledad Segunda* (11. 63-68) in which a ship's prow covered with foam is compared to the neck of a Peruvian Empress encircled with strings of pearls:

> . . . cuia espuma cana
> Su parda aguda prora
> Resplandeciente cuello
> Haze de Augusta Coia Peruana,
> A quien hilos el Sol tributó ciento
> De perlas cada hora.

Disregarding other qualities, the poet stresses color and number in the following description in *Soledad Primera* (11. 824-826) of the young green fields which will turn prematurely white because of the number of sheep pasturing there:

> I al verde, jouen, floreciente llano
> Blancas ouejas suias hagan cano
> En breues horas caducar la ierba . . .

Motion and the deadly effect of the Indian arrows are the determining factors in the qualified metaphor *flying asps*. Their number and effectiveness are emphasized by the elaboration of

the metaphor—the arrows come in such great numbers and are so deadly that the sun is darkened and the wind poisoned by them:

> A pesar luego de aspides volantes,
> Sombra del Sol i tossigo del viento
> De Caribes flechados . . .
> (*Soledad I*, 11. 419-421)

Progressive speed is taken into account in the hyperbolic comparison of three racers. The first man is a wounded deer, the second one causes sight to vanish, and the third makes even the fastest thought limp in comparison with his speed:

> Es el mas torpe vna herida cierua
> El mas tardo la vista desuanece,
> I siguiendo al mas lento,
> Coxea el pensamiento.
> (*Ibid.*, 11. 1043-1046)

Motion is the quality emphasized in the following examples of transference from one of the senses to the other. A girl looking at her reflection in a fountain is described as *bebiendo los ojos su dulce parecer* (No. 78, 1. 67), and sightseeing is termed *alimentar los ojos* (No. 63, 1. 219). In the *Soledades* (II, 11. 937-938) the poet wishes to emphasize steadiness of gaze during a long period, and so to express a shift in gaze, he applies to sight a figure derived from horsemanship, and speaks of dismounting the eyesight:

> Destos pendientes agradables casos
> Vencida se apeó la vista apenas.

The metaphor in the succeeding line, describing the boat as being sewed to the shore, takes into account the idea of proximity:

> Que de batel, cosido con la plaia . . .

(g) *Beauty*. The outstanding characteristic of Góngora's art is, however, his consistent emphasis upon beauty. Through

metaphors he appeals to the senses, making of his poems symphonies of harmonious sounds. The musical sound of water running over pebbles, and the songs of birds determine many of his metaphors employing musical instruments. Mythological references are frequently evoked in order to describe the effect of music upon nature, and throughout his poems there are many evidences of his sensitiveness to melodious sounds. In *Soledad Segunda* (11. 628-630) even the hardest cliff becomes a greedy sponge eager to drink the harmonious nectar produced by the song of certain fishermen:

> Que mucho, si auarienta ha sido esponja
> Del nectar numeroso
> El escollo mas duro.

The sea, too, is not deaf to melody, nor is the wind which snatches it between its wings, while echo avariciously hides the sweetest syllable among its caves:

> No es sordo el mar (la erudicion engaña)
> . . . . . .
> Sereno dissimula mas orejas
> Que sembró dulces quexas
> Canoro labrador . . .
> Espongioso pues se bebio i mudo
> El lagrimoso reconocimiento,
> De cuios dulces numeros no poca
> Concentuosa suma
> En los dos gyros de inuisible pluma
> Que fingen sus dos alas, hurtó el viento;
> Echo vestida vna cauada roca
> Solicitó curiosa, i guardó auara
> La mas dulce, si no la menos clara
> Syllaba.
>
> (*Ibid.*, 11. 172-188)

Another source of beauty in the poetry of Góngora is his insistence upon color[13] and luminousness. Like the Latin poets he

[13] For a detailed study of color in the poetry of Góngora, see W. Pabst, *op. cit.*, pp. 133–141.

delights in the soft mingling of the different shades of red and the various nuances of white, from limpid crystal to luminous silver. We see in his earlier poetry such references as,

> De su rostro la nieue i la escarlata,
> (No. 16)

and

> El roxo passo de la blanca Aurora.
> (No. 17)

The same preference is found also in his later poetry, as, for instance, in the descriptions of Galatea (*Poliphemo*, 11. 105-108) and of the village bride in the *Soledades* (I, 11. 743-746; 11. 780-785).

Another favorite color combination is that of green and white, as is seen in the following graceful pictures of silver poplars moving in the breeze:

> Dó el Zephyro al blando chopo
> Mueue con soplo agradable
> Las hojas de argenteria
> I las de esmeralda al sauze.
> (No. 63, 11. 169-172)

> Alamos crecidos
> De hojas inciertas,
> Medias de esmeraldas,
> I de plata medias.
> (No. 79, 11. 13-16)

> De alamo que peina verdes canas.
> (*Soledad I*, 1. 591)

The same color scheme is reproduced in the description of Glaucus riding upon the waves,

> Verde el cabello, el pecho no escamado
> . . . . . .
> En carro de crystal, campos de plata,
> (*Poliphemo*, 11. 117-120)

and certain rushes covered with dew are charmingly called "verdes hilos de aljofares risueños" (*Soledad II*, 1. 862).

Precious stones and flowers, being the most colorful things in nature, are used by the poet as metaphors for describing the color of a maiden's cheeks and lips, her eyes, the sea, blood, shells, wild flowers, grass, leaves, beaks of birds, wine, etc. To describe the early dawning of the wedding day the poet says, in *Soledad Primera* (11. 705-708), that the sun was awakened from its bed of foam not by the sweet songs of birds, but by Hymen's rapping the Eastern topaz knockers (golden clouds in the East):

> Recordó al Sol, no de su espuma cana,
> La dulce de las aues armonia,
> Sino los dos topazios que batia,
> Orientales aldauas, Hymeneo.

The golden eyes of an owl are, likewise, topazes (*Soledad II*, 1. 796); a wooded island is an emerald set in marble (*Ibid.*, 11. 367-386); the ocean is liquid diamond (*Ibid.*, 1. 167); the north star is the most brilliant diamond in the cape of night (*Soledad I*, 11. 383-385); the sky is a field or a balcony of sapphire (*Ibid.*, 1. 6; II, 1. 613); the western clouds over the sea at nightfall are turquoise curtains on the blue couch of the sun (*Ibid.*, 11. 416-418); the carnations in the hair of certain mountain girls are rubies set in gold (*Ibid.*, 11. 786-787); and the lambs in the fields are wandering lilies (*Ibid.*, 11. 835-836):

> De errantes lilios vnas, la floresta
> Cubran corderos mil.

The progress of the sun, the classical allusions to Aurora, Phaeton, Icarus, and the Phoenix, the marvellous displays of pyrotechnics, the brightness of the rainbow, the silvery waters of the brooks and rivers, the jewel-like colors of the sea and sky, the fairness and beauty of maidens, the golden color of honey, ripened grain, and olive oil, the dazzling whiteness of snow, of flowers, and of the plumage of birds—all of these subjects, together with their metaphorical presentation, make of the poems of Góngora colorful pictures gleaming with light and beauty.

Thus we see that emphasis upon color and luminousness are as much a characteristic of Gongoristic style as is the use of neologisms and rhetorical figures. In addition, as has been noted by Gerardo Diego,[14] Spanish poetry owes to Góngora a widening of its panoramic scope. Subjects which before had been scorned as commonplace and trivial are under his verbal and tropical sorcery changed into almost unrecognizable beauty. Such, for example, are the enumerations of fruits, animals, and food found in the *Soledades*. The constant attention which Gongoristic verse attracts upon itself because of the excessive ornamentation makes it almost impossible for the reader to center his thoughts upon a complicated plot; hence Góngora's wisdom in selecting subject-matter with very little action. Beauty, variety, acquaintanceship with noble and precious things—these are not furnished by the subject-matter, but by the author's mastery of verse and music and by his magic power of changing into colorful pageantry even the most commonplace scene. It is this metamorphosis of the commonplace which so much angered the Sevillan poet Jáuregui,[15] for Góngora consistently casts his metaphorical spell over ordinary objects, endowing them with characteristics before unnoticeable, and purposely keeps his subject vague, in order that poetic contemplation, unencumbered by intricate plot structure, may be left free to go where the poet directs.

So one returns to beauty as the final fact and feature of Góngora's style. Under his magic touch poetic language is enriched and ennobled to such an extent that it becomes a work of art *per se*. He attains rhythmical perfection through the use of words which hitherto had been unknown to Spanish poetry, and guided always by an unerring sense of symmetry and balance, he

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[14] *Antología poética en honor de Góngora*, Madrid, 1927, p. 42.

[15] *Antídoto*, *loc. cit.*, p. 154: "Aun si allí se trataran pensamientos exquisitos y sentencias profundas sería tolerable que de ellas resultase la obscuridad; pero no que diciendo puras frioleras, y hablando de gallos y gallinas y pan y manzanas, con otras semejantes raterías, sea tanta la dureza del decir y la maraña, que las palabras solas de mi lenguage castellano materno me confundan la inteligencia. Por Dios que es brava fuerza de escabrosidad y bronco estilo . . . y delante Dios, que en muchas partes de estas *Soledades* me he visto atormentado el entendimiento, y aun no sé si las acabo de rastrear."

achieves unrivalled mastery over the music of verse. His extensive use of metaphor is governed by the same infinite desire of beauty as is his choice of words and rhythms, for it is chiefly through imagery that poetry exerts its charm—when thought reborn in the mind of the poet appears again in a new shape of deeper beauty, and clothed in resplendent colors.

V

The Attitude of Góngora's Contemporaries Towards His Metaphors

After the appearance of *Poliphemo* and the *Soledades*, friends and enemies alike were agreed in realizing that one of the distinctive elements of Góngora's poetry was his use of metaphors. His first critic, Pedro de Valencia, after expressing his deep literary admiration for the poet, included in his letter[1] certain passages which he judged faulty, and we have seen that these passages displeased the humanist because they contained subtle play upon words and ideas, the intrusion of comic elements upon the serious, and the metaphorical association of ideas very widely separated. The scathing *Antídoto contra Soledades*[2] of the poet Juan de Jáuregui, likewise attacked, among other things, the daring metaphors and the pseudo-logical explanations found in *Soledad Primera*.

In the poem, the youth, for example, gives the plank on which he escaped shipwreck as a votive offering, for even rocks are flattered by signs of gratitude (*Soledad I*, 11. 32-33). The caustic Jáuregui jeers at this explanation and scornfully denounces two of the most poetic lines in the poem[3] (11. 220-221):

> Parece a veces que va Vmd. a decir cosas de gran peso, y sale con una bagatela ó malpare un ratón como, quando el navegante echó en la roca el madero que le había escapado de la tormenta y dice Vmd. con alta ponderación
>
> Que aun se dejan las peñas
> Lisonjear de agradecidas señas.
>
> ¡Miren qué lisonja y agradecimiento se infiere con aquella roca por echar en ella un leño! Dice el otro pastor, contemplando las ruinas vestidas de yedra:
>
> Que a ruinas y a estragos,
> Suele el tiempo hacer verdes halagos.

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[1] Two autographed versions of Pedro de Valencia's letter to Góngora have been preserved. They are reprinted by Foulché-Delbosc in *Obras de Góngora*, Vol. III, pp. 242–268.

[2] *Loc. cit.*, pp. 151–172.

[3] *Ibid.*, pp. 151–152.

The metaphors used by Góngora to describe the voyages of exploration, are likewise subjected to ridicule in the following passage:[4]

El istmo que el Océano divide
Y sierpe de cristal juntar le impide . . .

Preciosa manera de darse a entender: no tiene pieza el mundo como esta sierpe de cristal, partida por medio, con su cabeza y cola y todo su recado. La cabecilla ha de ser todo el mar Océano, que se extiende dilatadísimo rodeando a Europa y Africa; y el mar del Sur ha de formar la cola escamada de *antárticas estrellas:* allá se lo haya su alma en su palma.

Luego para tratar de Magallanes, dice sin nombrar quien, ni quien no:

Segundos leños dió a segundo Polo;

y a nuestro despecho hemos de creer y entender que la codicia es la que dió los leños al Polo. Estos leños entendidos por las cinco naves que sacó de España Magallanes, vienen después a parar en un *glorioso pino* sin que se diga qué fué de las otro cuatro.

Zodiaco después fué cristalino . . .

¿Cómo quiere Vmd. que le haga Dios merced, si para contar la navegación del estrecho habla de esta manera?

In spite of Jáuregui's assertions that the poem is an unintelligible series of labyrinths, he seems, however, to have had no trouble in threading his way through the maze, for the *Antídoto*, though lacking in sympathy for the author of the *Soledades*, shows a thorough understanding of the poem. The *Discurso poético* published in 1624 is noticeably subdued in its attacks on Gongorism, and the epic *Orfeo* of the same year bears witness to Jáuregui's thorough mastery of Góngora's *Poliphemo*, for the technical similarity of the two poems is unmistakable as can be readily seen in the following octaves:[5]

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[4] *Ibid.*, pp. 171–172.

[5] Pedro de Estala, *Colección de Poesías Castellanas*, Madrid, 1789, VIII, 252–254. Lope de Vega, recognizing the traces of *cultismo* in Jáuregui's *Orfeo*, says the following in his *aprobación* to Montalvan's *Orfeo en Lengua castellana*: "El titulo (a mi modo de sentir) es estremado: con el por lo menos no se enojaran con v.m. esos señores que se llaman Cultos, pues ya confiessa que escriue en la lengua Castellana, con cuyo aduertimiento se abstrahe de toda voz y locucion peregrina, menos las recibidas, y que blandamente siruen de ornamento al estilo grande . . . Todos los que escriuen estas tropelias reprehenden en los otros lo que ellos mismos hazen censurando por desatinos

En la Ninfa gentil toda belleza
Su imperio ostenta, explica su tesoro,
Cielos cifra su rostro, su cabeça
Vierte sobre los ombros pluvias de oro;
Alli su alhago, y virginal terneza
Gozo prometen, y originan lloro;
Alli entre flores de vivaz semblante
El veneno fatal gustó el amante.

. . . . . .

Bastardo incendio de Garçon lascivo,
Mientras vagava en placida floresta,
Quiso opugnar sacrilego el esquivo
Justo desden de Euridice modesta:
Al curso la defensa fugitivo
Ella encomienda generosa, y presta,
Y agravios juzga del ausente Orfeo,
Que el pie no se adelante á su deseo.

A still further understanding of Gongoristic style is later apparent in the Sevillan poet's translation of Lucan's *Pharsalia* where he lapses into the very tricks of style which he had formerly held up for criticism.[6]

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en los libros agenos, lo que en los suyos veneran por oraculo; pero no es mucho que no se conozcan, si andan a escuras: yo a lo menos en esta confusion hallo de una misma suerte a los cultos que a los teñidos, que auiendolos conocido antes, aora estudio en conocerlos. V.m. finalmente acierta en apartar este Poema suyo desta tercera lengua, como lo declara el titulo, y assi pienso que lo haran de aqui adelante los naturales de Castilla, a diferencia de las que se van introduciendo a quien cada Prouincia dará su nombre." (Reprinted by Pérez Pastor, *Bibliografía Madrileña*, III, 232–234).

[6] Professor R. Schevill in a review of Clotilde Schlayer's *Spuren Lukans in der spanischen Dichtung*, Heidelberg, 1928, published in the first volume of the *Hispanic Review*, Jan. 1, 1933, p. 76, makes the following comments concerning this translation of Jáuregui: "The last chapter deals with the translation of Lucan's *Pharsalia* by Juan de Jáuregui. Here we are face to face with a slight puzzle. Jáuregui devoted many years to achieving the definitive version of the Latin poem, in which it was finally printed. He polished and revised an earlier simpler form until he succumbed to the lure of the genius of his intricate and involved contemporary Góngora. Of the earlier version there are specimens left which represent a fairly close rendition of the original, but in the words of our author, 'Lukanischen Geistes ist in ihnen keine Spur.' Nor of *gongorismo* either. But the final printed translation (1684) is profoundly stamped with a clear imitation of the last style of Góngora. It would seem that in order to reproduce the stylistic complications and technical devices of his original Jáuregui resorted, not to Lucan himself, but to his compatriot Góngora. He thus reproduced one bag of tricks by making use of another which had nothing to do with it."

The attacks of the *Antídoto* were soon answered by Francisco Fernández de Córdoba in his *Examen del Antídoto o Apología de las Soledades*,[7] and thus was started the great literary controversy[8] which continued throughout the century. A letter written by Cascales,[9] probably in 1613 or 1614, to his friend Luis Tribaldos concerning the obscurity of *Poliphemo* and the *Soledades* brought two answers—one from Francisco del Villar,[10] and a later one from Martín de Angulo y Pulgar in his *Epístolas Satisfatorias*, published in 1635. Cascales laments the fact that the obscurity is not due to subject matter, but to the distorted word order and the piling up of metaphors:[11]

Qué otra cosa nos dan el *Polifemo y Soledades* y otros poemas semejantes, sino palabras trastornadas con catacreses y metáforas licenciosas que cuando fueran tropos muy legítimos, por ser tan continuos y seguidos unos tras otros, habían de engendrar obscuridad, intrincamiento y embarazo? Y el mal es que de sola la colocación de palabras y abusión de figuras nace y procede el caos de esta poesía . . . ¡Harta desdicha, que nos tengan amarrados al banco de la obscuridad solas palabras! Y ésas, no por ser antiguas, no por ser inauditas, no por ser ficticias, no por ser nuevas o peregrinas, sino por dos causas: la una por la confusa colocación de partes, la otra por las continuas y atrevidas metáforas, que cada una es viciosa si es atrevida, y juntas mucho mas . . . bien claro consta que la obscuridad del *Polifemo* no tiene excusa; pues no nace de recóndita doctrina, sino del ambagioso hipérbato tan frecuente y de las metáforas tan continuas, que se descubren unas a otras, y aun a veces están unas sobre otras.

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[7] Reprinted by Artigas, *Biografía de Góngora*, Apéndice VII, p. 400.

[8] The doctrine of *cultismo* as expounded by the adversaries and defenders of Góngora is discussed at length by L. P. Thomas, *Le Lyrisme et la préciosité cultistes en Espagne*.

[9] Francisco Cascales, *Cartas Filológicas*, Epístola VIII, ed. García Soriano, Madrid, 1930.

[10] *Ibid.*, Epístola IX, *Don Francisco del Villar al padre Maestro Fray Juan Ortiz*. No admirer of Góngora shows greater enthusiasm for his poetry than that displayed by Villar in the following lines (p. 199): "Si ha tocado fábulas con más valentía que otro ninguno dígalo el principio de las *Soledades* que parece que eleva, y más con aquel adyunto *mentido*, que siempre que lo considero, me dan impulsos de levantarle estatua. Pues bien se toca el punto de astrología; y el *pacer estrellas* en *dehesas azules* escríbase con letras de oro. Y no cansen las cosas por tener mucho bueno; que es lástima que los retóricos presuman de un ingenio que se cansa de agudezas y metáforas continuas."

[11] *Ibid.*, pp. 181–194.

The last to write a defense of Góngora was the Peruvian, Juan de Espinosa Medrano,[12] who, though born after the death of Góngora, felt constrained to answer certain remarks which Faria y Sousa had directed against Góngora in his commentary on the *Lusiadas*. Among other things, Faria y Sousa criticizes Góngora's use of violent and remote metaphors,[13] and cites as an example a line from *Poliphemo* in which bees storing their honey are described as drawing sun rays from golden distaffs:

> I en ruecas de oro raios de el Sol hilan.
> (1. 400)

Espinosa Medrano[14] justly defends this metaphor and notes its beauty, clarity, and propriety.

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[12] *Apologético en Favor de Don Luis de Góngora*, Lima, 1694, reprinted in *Revue Hispanique*, LXV, 1925, 404–538.

[13] *Lusiadas, edit. cit.*, Col. 134. See also *Fuente de Aganipe, Rimas Varias*, de don Manuel de Faria y Sousa, Madrid, 1646, Prólogo No. 35.

[14] *Apologético, loc. cit.*, pp. 472–476: "Culpa de remotas las metaforas de Góngora, y exibe la de *En ruecas de oro rayos del Sol hilan*. Por dezir *cera* y *miel*. Este verso es el ultimo de una octava, en que aquel Gigantazo descrive la afluencia de miel, y panales, que le rinden sus colmenas, arboles y cortezas diziendo assi . . . y lo mejor della [la Octava] es el ultimo verso, que quedó claro, abierto y patente con las frases que le precedieron . . . Emos de pensar por ventura, que los enjambres tiravan oro de Milán, ó hilavan (como suena) las guedejas rubicundas de el Sol; ó emos de entender que en las pellas de ceras palidas, ó doradas devanavan las rubias hebras de la olorosa miel? Juzguelo Apolo. Remota es la metafora. Quien lo ha negado? pero parece que le oyó este termino á Faria el Pinciano quando dixo; 'Assi vemos en Virgilio metaforas altissimas, y remotas, las quales deste modo son entendidas del mundo todo . . . Y es lo mas gracioso, que por exemplo de las que reprueva, trajo essa bellissima metafora de la cera, y de la miel . . . Diximos, que de aquella Octava el mejor verso era *En ruecas de oro rayos del Sol hilan*, y bien. Porque el circunspecto y profundissimo Poeta Bartolome Leonardo, Febo Aragones quiso honrar un Epigrama suyo con esse verso, estimandole por joya de su Musa, y ornamento de sus versos, bastante calificacion de aquel, ser (sin empacho de tan gran Poeta) admitido por lucidissimo esmalte de un Soneto, que el judizioso Gracian (*Arte de ingenio*, Discurso 43) llamó grande. He aqui.

> Rompe la tierra, y en el centro afila
> El buey pesado la esplendiente reja,
> De varias flores la discreta aveja
> *En ruecas de oro rayos del Sol hila:*
> No solo labra el Ruiseñor, perfila
> Nidos de paja, que en las ramas deja,
> De hurtada yerba la inocente oveja
> Nevados copos al bellon distila."

One important aspect of the controversy is the work already mentioned of such learned commentators as Salcedo Coronel, José Pellicer, Díaz de Rivas, and Salazar Mardones, who set for themselves the task of interpreting and vindicating the works of Góngora. The humanists were in general favorable to the new poetry, while the poets stood out against it. Chief among the latter were Jáuregui, Quevedo, and Lope de Vega.

The quarrel with Quevedo started in Valladolid in 1603, when Góngora's poem (No. 159) on the Esgueva river,

> Que lleua el señor Esgueua?
> Io os diré lo que lleua,

caused Quevedo to write against Góngora his no less obscene *décimas* beginning with the lines,

> Vos que coplas componéis
> Ved que dicen los poetas
> Que siendo para secretas
> Muy públicas las traéis . . .

Góngora, in his turn, answered with another *décima* (No. 477), and from this time on the two greatest satirical poets of the Golden Age entertained themselves by slinging poetical mud at each other. A manuscript from the Menéndez y Pelayo Library, containing the poems that Quevedo wrote against Góngora, has been published for the first time by Miguel Artigas,[15] and enables one to follow the different stages of this quarrel.

Even after the death of Góngora, Quevedo tried to combat the influence of his enemy's style by publishing in 1631, as examples of pure poetic diction, the works of Fray Luis de León and of Francisco de la Torre. In his preface[16] to the former volume, he con-

[15] *Biografía de Góngora*, Apéndice IV, pp. 364–379.

[16] *B. A. E.*, XLVIII, 484. Throughout Quevedo's works are many attacks on the *cultos*, particularly in his *Sueños*, *Aguja de navegar cultos* (1631), *Perinola*, and *Culta latiniparla* (1629). In the latter work (*B. A. E.*, XLVIII, 421–422) he gives a glossary for the instruction of ladies wishing to become skilled in speaking *culto*. Among the suggestions are the following periphrasis: "Para decir: Yo gusto de beber frio de nieve, dirá: 'Bebo con armiño del frio, con requesones de agua, con vidrieras de diciembre, con algodón llovido, con pechugas de nubes'; que poder remudar frasis es limpieza . . . Para decir: Tráeme dos huevos, quita las claras y trae las yemas, dirá: 'Tráeme dos globos de la mujer del gallo, quita las no cultas, y adereza el remanente pajizo' . . . Huevos frescos son 'globos instantáneos'."

trasts the simple and unaffected style of Luis de León with the obscurity of the *cultos* and scores their abuse of figures and neologisms:

> Todo su estilo con majestad estudiada es decente a lo magnífico de la sentencia, que ni ambiciosa se descubre fuera del cuerpo de la oracion, ni tenebrosa se esconde: mejor diré, que se pierde en la confusion afectada de figuras, y en la inundacion de palabras forasteras.

Yet in spite of these attacks, Quevedo, like Jáuregui, fell under the spell of the condemned poetry and came to use some of the same images which had appeared before in the works of Góngora. In the collection of poems, *Las tres musas últimas castellanas*, published by his nephew in 1670, we find, for example, the *culto* poem, *Himno a las estrellas* and other *silvas* strongly reminiscent of Góngora's genius for imagery. From such a poem is the following passage describing birds as flowers and musical instruments, a comparison which we have seen was a favorite one with the Cordovan:

> Músico ramillete,
> Es el jilguero en una flor cantora,
> Es el clarín de la pluma de la aurora,
> Que por oir al ruiseñor que canta,
> Madruga y se desvela,
> Y el Orfeo que vuela,
> Y cierra en breve espacio de garganta
> Cítaras, y viguelas, y sirenas,
> Oyese mucho, y se discierne apenas,
> Pues átomo volante,
> Pluma con voz, y silva vigilante,
> Es órgano de plumas adornado.
> (*B. A. E.*, LXIX, 314)

Another composition, a *silva* celebrating the killing of a wild boar by the Infanta María, bears a close similarity to the imagery in the first lines of the *Soledades:*

Tu blason de los bosques,
Erizada amenaza de los cerros,
Temeroso escarmiento de los perros,
Que con las medias lunas espumosas
De marfil belicoso, y delincuente,
. . . . . .
Al cañamo burlaste las cautelas.
. . . . . .
Y el toro, que con piel y frente de oro,
Rumia en el campo azul pasto luciente,
Gastando en remolinos un tesoro,
Cuando mayo es corona de su frente,
Te dió lugar en el eterno coro;
Donde clavado imagen siempre ardiente
Se vea, ni ofendida ni adulada
La luna en tus colmillos duplicada.
(*B. A. E.*, LXIX, 313-314)

Concerning Lope de Vega, Professor Romera-Navarro,[17] in his detailed study of the Phoenix's consistent stand for clarity and purity of style, traces the feeling of enmity which existed between Lope and Góngora, and finds that the first satirical mention made by Lope concerning his rival was not until 1614, in his letter to the Duke of Sessa, whereas Góngora's repeated shafts against Lope date from the publication of the *Arcadia* in 1598. Furthermore, though Góngora never eulogized Lope or recognized in him literary or personal merits, Lope on various occasions paid high tribute to his rival's genius, and in his censure of *culteranismo* often made an exception of him, usually directing his attacks against the poor imitators of the master. Professor Romera-Navarro shows conclusively that Lope's attitude was not contradictory and that he did not alternately and even simultaneously censure and praise Góngora.[18] All of the laudatory poems

[17] "Lope y su defensa de la pureza de la lengua y estilo poético," in *Revue Hispanique*, LXXVII, 1929, 287–381.

[18] *Ibid.*, p. 291:
". . . es lo cierto que Lope a quien ataca no es a Góngora (salvo contadísimas ocasiones), sino a sus discípulos. Tampoco vemos ningun doble juego en Lope, censurando y alabando alternativamente, y aun simultáneamente, a su rival; ni tenemos por razonable que ello se atribuya a contradictorias indecisiones, hijas de un carácter débil e impresionable . . . Y lo que

of Lope concerning Góngora were written before 1620, when Lope, tired of seeing himself so mistreated by the opposing faction, came to an open break with his caustic rival. Those poems in which he celebrates Góngora in works published after 1620 are poems composed at an earlier period and were printed merely in order to finish out a volume. The only laudatory verses which can unquestionably be said to have been written after 1620 are those in the *Laurel de Apolo*, which are very different in tone from his earlier praises.

In discussing Lope's condemnation of the new poetry, Professor Romera-Navarro considers the various satires and parodies[19] of *culto* style written by Lope and by other writers of the period, such as Jáuregui, Quevedo, Polo de Medina, Esteban Manuel de Villegas. Tirso de Molina, and Castillo Solórzano. Some of these satires point directly to the abuse of metaphors, as, for instance, the following lines from Lope's play *Con su pan se lo coma* (Nueva Ed. Acad., IV, 318):

> "—En un arroyo de perlas" . . .
> —Cómo hay pastor que llorando
> con sus lagrimas le aumenta,
> de puro cristal las aguas
> y de esmeraldas las hierbas?
> —Señor, los terminos son
> de la poesía nueva
> con que escribimos ahora,

and the second quatrain of a sonnet included in *La Dorotea* (Madrid, 1632, fols. 183 v.-184).

> Por precursora desde oy mas me obligo
> al Aurora llamar Bautista o Juana,
> chamelote la mar, la ronca rana
> mosca del agua, y sarna de oro al trigo.

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clarísimo nos parece es que Lope, al par que reconocía y elogiaba las facultades poéticas del gran cordobés, censuraba a los que sin el genio del maestro, le imitaban perversamente: su posición crítica es la misma que la de un lector de gusto en nuestro tiempo. Suponer otra cosa equivale a tratar de leer el pensamiento íntimo de Lope, y hacer al par caso omiso de sus obras." M. Herrero-García in *Estimaciones literarias del siglo XVII*, Madrid, 1930, pp. 217–218, likewise sees no inconsistency in Lope's opinion of Góngora.

[19] *Ibid.*, pp. 313, 324–328, 338–342, 346–351, 357, 367, 371–373.

With regard to the use of metaphor Lope repeatedly affirms that it is an ornament to style, provided it is appropriate and not excessively used.[20] In his letter to the Duke of Sessa,[21] for example, speaking specifically of Góngora, he says:

> Escribió en todos estilos con elegancia, y en las cosas festivas, á que se inclinaba mucho, fueron sus sales no menos celebradas que las de Marcial, y mucho mas honestas. Tenemos singulares obras suyas en aquel estilo puro, continuadas por la mayor parte de su edad, de que aprendimos todos erudicion y dulzura . . . Mas no contento con haber hallado en aquella blandura y suavidad el último grado de la fama, quiso (a lo que siempre he creido con buena y sana intencion, y no con arrogancia, como muchos que no le son afectos han pensado) enriquecer el arte y aun la lengua con tales exornaciones y figuras, cuales nunca fueron imaginadas ni hasta su tiempo vistas . . . Pues hacer toda la composicion figuras es tan vicioso y indigno, como si una mujer que se afeita, habiendose de poner la color en las mejillas, lugar tan propio, se la pusiese en la nariz, en la frente y en las orejas; pues esto, señor, excelentísimo, es una composicion llena destos tropos y figuras . . .

Lope recognized also that the intrinsic beauty of a word rather than the appropriateness of the image is often the quality which makes the Gongoristic metaphor beautiful. Thus in *La Dorotea*[22]

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[20] All of these references appear in Professor Romera-Navarro's study. Lope's stand on metaphors is clearly seen in the *redondilla* (p. 325):

"No niego la exhornacion,
ni las figuras les niego,
la moderacion alabo
y los excessos condeno,"

and in a sonnet in answer to Góngora (p. 374):

"Tambien soy yo del ornamento amigo,
solo en los Tropos impossibles paro,
y deste error mis numeros desligo."

[21] First published in *La Filomena* . . ., Madrid, 1621, fol. 192. More accessible in *B. A. E.*, XXXVIII, 138–141, *Respuesta a un papel que escribió un señor de estos reinos en razón de la nueva poesia.*

[22] Fols. 195 v.–196. See also Romera-Navarro, *op. cit.*, pp. 370–371. The same metaphor is discussed by Lope in a passage (cited by Herrero-García, *op. cit.*, pp. 318–319, from his play *Del Monte sale* (Nueva Ed. Acad., II, 59):

"Feliciano Ya comienza a amanecer,
ya cantan dulces amores,
como celosos despechos,
calandrias en los barbechos
y en los olmos ruiseñores.
Conde Cítaras de pluma, di
como aquel grave poeta.

he contends that to call a nightingale *citara de pluma* is beautiful, whereas the reversed image *ruiseñor de palo* is displeasing, the difference being due to the sound of the words:

> Como llamando al Ruiseñor *citara de pluma*, que por la misma razon auia de llamar la citara Ruiseñor de palo: pero la baxesa del sonido destas dos vozes nos sufre que se diga, siendo lo mismo; de suerte que la hermosura de citara y pluma haze que no se repare en la conueniencia. ¿Y si tuviera lo vno y lo otro? —Fuera perfeto, posseyendo la forma essencial del conceto mejor materia en las vozes, como para la perfeccion de la hermosura es opinion de Leon Hebreo en sus dialogos.

By bringing to light Lope's foregoing statement, Professor Romera-Navarro makes clear that Lope did not go against his poetic principles (as repeatedly stated since Francisco del Villar's famous letter)[23] when in imitation of Góngora he refers in his *Andrómeda* to swans as *naves de pluma*. Having recognized the beauty of such a metaphor, he consistently employs a similar one in his own poem. Likewise we feel that other tropical resemblances between the epics of Lope and the poems of Góngora may be explained on the same grounds of conscious and legitimate admiration for a given figure.[24] Such, for example,

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Feliciano Es metáfora imperfeta,
aunque dulce.
Conde ¿Cómo ansí?
Feliciano Porque es justa consecuencia
llamar ruiseñor de palo
a la cítara, y es malo.
Conde Respeta, necio, su ciencia."

[23] *Loc. cit.*, p. 206. "Y lo que me admira es que despues de haberlo satirizado, le imitan todos, quedando pasmados de oir, que a las aves llamaba *citaras de pluma;* y Lope, en su *Andromeda*, llama a los anades *naves de pluma*, y otras infinitas imitaciones."

[24] A case in point is a passage quoted by Herrero-García (*op. cit.*, p. 217) concerning Lope's approval of the last line of *Soledad Primera*, "A batallas de amor campo de pluma:" "Pues antes que Verlaine, se fijó en él Lope de Vega, que también debía tenerlo muy en la memoria, cuando le citó en la descripción de las guerras del amor:

Bien es verdad que no son
Golpes de acero bruñido,
Sino guerra en los sentidos,
De dulce imaginación;
Y así dijo en docta suma
Un poeta a su rigor
Que a las batallas de amor
Se deben campos de pluma.
(Lope, *Diálogo Militar*, R. Acad., XIII, 149)

¿Qué no había de bello y estimable en la poesia de Góngora que no lo hubiera descubierto el certero instinto poético de Lope?"

seems to be the case with the following uses of *pacer estrellas* and *media luna:*

O que andaba del carro de Faetonte
Por los campos del cielo desatado
Paciendo estrellas . . .
(*La Andrómeda, B. A. E.*, XXXVIII, 494)

Diez veces nuestra argólica milicia
Sobre Troya miró flechando á Croto,
Y otras tantas el toro de Fenicia
Pacer estrellas al celeste soto.
(*La Circe, ibid.*, 500)

La rigida cerviz de airado toro
Mostró feroz, y en una clara fuente
Se vió las medias lunas de la frente.
(*Ibid.*, 501)

Era de el año la estacion florida
En que el mentido robador de Europa,
(Media luna las armas de su frente,
I el Sol todos los raios de su pelo)
Luciente honor del cielo,
En campos de zaphiro pasce estrellas.
(*Soledad I*, 11. 1–6)

While Lope was engaged in his long and staunch defense of clarity in poetic diction, the friends of Góngora just as consistently devoted themselves to imitating their leader and quoting his lines in their poetry. One of his disciples, Don Martín de Angulo y Pulgar,[25] even went so far as to compose a panegyric to him, made up entirely of lines from the master and ingeniously arranged so as to give a complete account of his life. The poem ends with the death of Góngora and his metamorphosis into the Phoenix.

Among the most successful imitators of Góngora were his two friends, the Count of Villamediana, whose frequent intercalations of whole lines from Góngora have been studied in detail by Dámaso Alonso,[26] and Don Pedro Soto de Rojas, who rivaled the master in his daring and sensuous metaphors. As was first

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[25] *Egloga funebre*, Sevilla, 1638. Reprinted in *Revue Hispanique*, LXXX, 1930, 230–314. Dámaso Alonso in his study, "Crédito Atribuible al Gongorista D. Martín de Angulo y Pulgar," in *Revista Filol. Esp.*, XIV, 1927, 369–404, tells of another *centón* written by Angulo.

[26] "Crédito Atribuible al Gongorista D. Martín de Angulo y Pulgar," *loc. cit.*, pp. 387-390.

pointed out by Adolfo de Castro[27] the Gongorism of Soto de Rojas is especially evident in the volume of poems describing in seven *mansiones* his garden in the Albaicín. In the following metaphorical description in *Mansión Segunda*[28] of certain luxurious grape vines, the allusion and subtle play upon words are of the type found in the poems of Góngora:

> Baco en cama de viento está dormido;
> colcha de tela a que se dió tebana,
> desvanecida en su verdor se ufana.

Likewise Gongoristic are the metaphors as well as the subject matter in the charming description of the singing birds in *Mansión Tercera:*

> Suspenso tiene y de su voz colgado
> al más huésped o menos admirado,
> por más atento o discursivo menos,
> (si no excusa el oíllo),
> —ramillete de pluma—el jilguerillo,
> si no galán de la apacible aurora,
> que es flor volante del jardín canora.
> Eco suave al dulce paraíso—
> —camachuelo narciso,
> del agua no, del viento lisonjero
> se escucha y en su canto se enamora.
> Clarín plumoso y órgano ligero,
> —en materia linfa que es volante,
> si en lo formal océano ligero—
> el ruiseñor, el Anfión con vuelo,
> asido al blando ramo

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[27] *B. A. E.*, XLII, lxxxviii: "Este ultimo libro [*Paraíso cerrado para muchos, jardines abiertos para pocos*, Granada, 1652] es una completa aberracion. El buen gusto, que tanto enaltece los escritos de Pedro Soto de Rojas, parecia en él que lo habia abandonado del todo. Quiso el autor describir una casa de placer que tenia en el Albaicin, y para ello se olvidó de la escuela á que pertenecia, entregándose enteramente á los mas absurdos delirios de los partidarios de Góngora." Gerardo Diego, *op. cit.*, p. 34, comparing Soto de Rojas with Góngora makes the following distinction between the two: "Poeta minucioso y goloso, se diferencia claramente de su maestro en la calidad de su verso, siempre muelle y fragante, frente a la mineral dureza de Góngora."

[28] The quotations from *Paraíso cerrado para muchos, jardines abiertos para pocos*, are from Gerardo Diego's *Antología*, pp. 116–122.

sube en su voz y se avecina al cielo;
de firmes sustenidos,
hecho de sí reclamo,
con dulces pasos baja
y con tiernos quejidos
arrastra regalando los sentidos
¡Oh, amorosa ventaja!
¿Qué es esto, espadachín enamorado,
nocturno paseante,
desvelado cantor, músico errante?
¿Quién tanto vió en el suelo?
¿Quién tal fineza en tan pequeño amante?

Francisco de Trillo y Figueroa, who wrote in explanatory prose what his friend, Soto de Rojas, had less clearly but more beautifully described in the aforementioned volume of poetry, was also a follower of Góngora. His indebtedness, noted by Adolfo de Castro,[29] is avowed by himself in his heated defense of Góngora found in the prologue to his *Neapolisea*.[30]

The metaphors in his poem describing a night from twilight to dawn[31] are very similar to those employed by Góngora, as can be seen in the following passage where a bursting rain cloud is termed a moth which is consumed by its nearness to the stars:

No así violencia entonces
De nube mal rompida,
El aire dividiendo,
Taladra la montaña más altiva;
Como deciende la agua,

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[29] *B. A. E.*, XLII, lvii: "Ahora bien, Trillo y Figueroa, con tanta erudicion y con un juicio tan claro, se olvidó enteramente del buen gusto que parecia tener, y nos dió una pobre muestra de su númen poético en la *Neapolisea*, en sus *Panegíricos* y en sus *Epitalamios*. He dicho de su númen poético, y he dicho mal. Trillo y Figueroa, cuando escribió esos poemas, para nada se entregó á su imaginacion. El poeta no era quien hacia los versos, sino el erudito que tomaba á Góngora por modelo."

[30] Quoted by Gallardo, *Ensayo* IV, 803: "¿Qué conceptos puede producir el claro estilo? ¿Qué grandeza? ¿Qué decoro puede tener aquello que entienden todos? Escriban sus equívocos, sátiras, comedias y puerilidades y dejen al grande don Luis de Góngora y a quien (si puede ser que le haya) algo imitare su estilo, jamás de otro alcanzado."

[31] *Pintura de la noche desde un crepúsculo a otro*, *B. A. E.*, XLII, 92.

De su peso impelida,
Mariposa abrasada
En las estrellas que apagar queria.

Reminiscences from *Poliphemo* and the *Soledades* are likewise discernible in the phraseology of the following sonnets:[32]

Naufragio mucho la amorosa arena
Dió en siglos pocos a mi paso incierto
Sin que el riesgo sirviese de atalaya.

En una sobre el mar caida roca,
Que un monte de las ondas carcomido,
Habia de su cumbre sacudido,
Mucho aviso escondiendo en ruina poca.

Infame turba de prolijas aves
Le respondian con gemidos roncos,
Piedad mintiendo en el lamento duro
¡Ah ciego amor! ¿Quién á tus plomos graves,
Quién á tu red, á tus halagos broncos,
Mal conducido, el pecho fia puro?

Escuadron de nadantes primaveras,
Floreciendo aquel bárbaro elemento,
Fruto fué de su voz, de ciento en ciento
Atrayendo las aves y las fieras.
Los mudos de las ondas moradores
De alga azul, verdes ovas, roja escama,
Duras conchas y blanda piel vestidos;
Los del cielo mas pálidos ardores,
La de la selva mas inculta rama,
Canoros á su voz prestando oídos.

Góngora's fondness for luminousness and for the exotic and metaphorical descriptions of artificial fireworks is imitated by his friend Francisco López de Zárate in a poem celebrating the festivals held in honor of the Sacrament in the ducal village of Ler-

[32] Nos. I, IV, V, and XXI in *B. A. E.*, XLII, 45–47.

ma.[33] The following two octaves describing the gorgeous aerial display of flower-gardens and rainbows are characteristic of the illuminations which have thus been preserved for us:

En campo de oro fuente de cristales,
Riberas de azuzenas y claueles,
Arreboles componen naturales,
Hechos el fuego ya lenguas, ya pinceles:
No las mouió tan variamente yguales,
Queriendo retratar a Chipre Apeles.
Vese en la gran vnión de los colores
Florecer llamas, encenderse flores.
Así pendiente de sí propio vemos
(Si lluuia estiua campo de oro assalta)
Arco en que antigua paz reconocemos,
Hijo de nuue que de luz se esmalta;
Que, terminando en aire los extremos,
No hallamos lo que sobra, o lo que falta,
Formando en cinta varios tornasoles
De liquidas estrellas y de soles.

A poet who has not been considered a consistent follower of Góngora and yet who shows distinctly his influence throughout his writings is the famous collector of the *Flores de Poetas Ilustres*, Pedro Espinosa. Rodríguez Marín,[34] though noting certain Gongoristic tendencies in the poetry of Espinosa after 1605, considers these artifices merely as lapses similar to those in the works of Lope de Vega and other opponents of the new style, and believes that Espinosa was more properly a follower of Quevedo than of Góngora. Henríquez Ureña,[35] however, suggests that even in Espinosa's early poetry there are stylistic imitations of Góngora, and cites two parallel examples. Góngora's influence

[33] "Fiestas en la traslación del Santíssimo Sacramento a la Iglesia Colegial de Lerma" in *Varias Poesias*, Madrid, 1619. I quote from the second edition, *Obras varias*, Alcalá, 1651, p. 230. Noting the similarity of this poem to Góngora's descriptions in the *Soledades* and *Panegyrico*, Gerardo Diego, *op. cit.*, pp. 145–151, has reprinted a generous portion from the poem.

[34] Rodríguez Marín, *Pedro Espinosa, estudio biográfico, bibliográfico y crítico*, Madrid, 1907, pp. 367, 383, 388.

[35] Henríquez Ureña, "Notas sobre Pedro Espinosa," in *Rev. de Filol. Esp.*, IV, 1917, 289–292.

on Espinosa was, as a matter of fact, far more definite and tangible than either critic has suggested. Further evidence of Espinosa's early interest in Góngora is his inclusion of thirty-seven of Góngora's poems in the *Flores*. The continuance and growth of this interest can be seen in the following parallel passages which show that Espinosa came to use more and more the phrases and ¡mages employed by Góngora:

Y si la vista humana tanto sube,
En los senos de aquella rubia nube
Mirad tantas coronas y guirnaldas.
(*A San Acacio*, p. 67)[36]

Mira, (si con la vista tanto buelas),
Entre hinchadas velas
El soberuio estandarte.
(No. 72, 11. 61–63)

A encarcelar los pasos
La admiración asiste,
Que, las cejas en arco,
Olvida respirar y mármol viste.
(*Elogio al Retrato*, p. 241)

La admiracion vestida vn mármol frio,
Apenas arquear las cejas pudo;
La emulacion, calçada vn duro ielo,
Torpe se arraiga.
(*Soledad I*, 11. 999–1002)

Garza que los aires vive
(Mientras, en errantes juegos,
En sus diáfanos pliegos
Rasgos con su pluma escribe).
(*Panegírico*, p. 234)

Volantes no galeras
Sino grullas veleras,
. . . . . .
Caracteres tal vez formando alados
En el papel diaphano del cielo
Las plumas de su buelo.
(*Ibid.*, 11. 605–611)

Cuando duerme (tus alas por cortinas,
Con el dedo en la boca), lo entretienes,
Representando imágenes divinas.
(*Himno*, p. 249)

Dormid, que el Dios alado,
De vuestras almas dueño,
Con el dedo en la boca os guarda el sueño.
(No. 120, 11. 43–45)

Estrechado ha con fabrica los vientos:
Pobló su raridad, jaspe es testigo,
. . . . . .
Que a la cimbria del cielo se ajustaron.
(*Ibid.*, p. 250)

No moderno artificio
Borró designios, bosquejó modelos,
Al concauo ajustando de los cielos.
(*Soledad I*, 11. 97–99)

[36] References to the poems of Espinosa are to *Obras de Pedro Espinosa*, ed. Rodríguez Marín, Madrid, 1909.

Pedro Espinosa himself anticipates the difficulties awaiting the readers of one of his poems. After stating that for some people his *romance* will be Latin, he celebrates the generosity of his patron, the Duke of Medina Sidonia, by likening him to a river, and employs in this description several metaphors borrowed from Góngora. Among them we find *brújula*, *pías de Juno*, and the figures drawn from the field of rhetoric which appear in the original version of the *Soledades* as given by Pellicer:

Ondoso cristal de roca,
Cuyas perlas son turqueses,
Capítulo de un discurso
Que trata de cosas verdes,
. . . . . .
A pesar de ingratitudes,
Cauto, te deslizas sierpe,
Periodos construyendo
De palmas y de laureles.
(Pedro Espinosa, p. 269)

. . . un rio sigue, que luciente
De aquellos montes hijo
Con torcido discurso, aunque prolijo
Tiraniza los campos utilmente
. . . . . .
En brazos dividido, caudalosos
De islas, que paréntesis frondosos
Al periodo son de su corriente.
(*Lecciones Solemnes*, Col. 404)

The two best poems of Espinosa, *Soledad de Pedro de Jesús* and *Soledad del Gran Duque de Medina Sidonia*, were doubtless, too, inspired by Góngora's *Soledades*, for, besides having the same title, both poems present their protagonists as being shipwrecked and as reaching shore by clutching a loose plank. The following lines from Espinosa resemble very closely the general tone of Góngora's *Soledades*, the main difference being that Espinosa's version is *a lo divino:*

Yo aquí, a la orilla, Heliodoro hermano,
Pues padeció naufragio mi navío,
Sirvo de señalarte con la mano
La sirte, en tu escarmiento y daño mío.
Del padre de los monstruos, Oceano,
Ya rápido, ya atado en yelo frío . . .
. . . . . .
Encrespe el mercadante en corvo pino
Las tablas de cristal en mar extraña,
Y abriendo senda donde no hay camino,
Ultraje las espumas de su saña;

Despliegue en puertos de la Aurora el lino,
O donde el sus trenzas de oro baña.
(*Soledad de Pedro de Jesús*, p. 72)

The most surprising of all, though, is to find some of Góngora's lines and metaphors interspersed in the prose works of Pedro Espinosa. In the *Elogio al Retrato* (p. 233), for example, we find the sentence,

Si montea, antes verás al monte fatigado,

and

Tu ocio es batir los montes, fatigar las fieras . . .

which show a close resemblance to the following lines from Góngora:

Peinar el viento, fatigar la selua,
(*Poliphemo*, 1. 8)

and

Bates los montes que de nieue armados . . .
(*Soledad I*, 1. 7)

Still other striking examples of Góngora's imagery in the prose works of Pedro Espinosa can be seen in the following parallel passages:

por donde el mar se bebe el nombre al Betis. (Espinosa, *Panegírico al Duque*, p. 367)	Al mar, que el nombre con razon le beue. (*Toma de Larache*, 1. 5)
lisonjeado el Inglés de sus verdes años, pobló el mar de hayas. (*Ibid.*, p. 371)	El seno vndoso al humido Neptuno De seluas inquietas has poblado. (No. 72, 11. 19-20)
Salteó el temor los pasos. El sobresalto echó grillos de yelo. (*Ibid.*, p. 371)[37]	Cuyo sobresalto, al pie Grillos le puso de ielo. (No. 226, 11. 46–47)

[37] *Cf.* also *Poliphemo*, 11. 221–224.

agraviando en poco lecho mucha primavera . . .
(*Ibid.*, p. 380)

. . . agrauiando
En breue espacio mucha Primauera.
(*Soledad II*, 1. 339)

en aquella gruta retirada, bostezo del monte . . .
(*Ibid.*, p. 387)

De este pues formidable de la tierra
Bosteço, el melancolico vazio.
(*Poliphemo*, 11. 41–42)

tus vegas sembradas de cuerpos muertos (señas aun a los bueitres lastimosas), blanqueando con huesos manchadas con vitorias.
(*Panegírico a Antequera*, p. 320)

Infamar blanqueando sus arenas
Con tantas del primer atreuimiento
Señas, aun a los bueytres lastimosas.
(*Soledad I*, 11. 438–440)

Tus ríos, enturbiados con oro, hijos de tus montes, que útilmente tiranizan tus vegas y dan a su libertad la bienvenida guarnecidos de frutales . . .
(*Ibid.*, p. 323)

I ciega vn rio sigue, que luciente,
De aquellos montes hijo,
Con torcido discurso, aunque prolijo,
Tiraniza los campos vtilmente;
Orladas sus orillas de frutales.
(*Ibid.*, 11. 198–202)

There were other poets who, like Pedro Espinosa, the Count of Villamediana, Pedro Soto de Rojas, Trillo y Figueroa, Francisco López de Zárate, and Martín Angulo y Pulgar, knew by heart the verses of Góngora and sought to adorn their works with many of the same images. Among them is the unknown author of the following *octavas*, whom Adolfo de Castro[38] has tentatively identified as Philip IV, and whose description of the voyages of Saint Francis Xavier resembles very closely the account of the trips of exploration as given by Góngora in the *Soledades:*

Oh! tu! que si al Océano perdonas,
De quien ya conculcaste el gran tridente,
No al sur tus plantas, pues sus luces bellas
El norte son de antárticas estrellas.
Apostándole al sol igual camino
(Si pompa no de favorable Juno),
Zodiaco a tu nave cristalino,

Violaron a Neptuno
Conculcado hasta alli de otro ninguno
. . . . . .
El Isthmo que al Oceano divide
I sierpe de crystal, juntar le impide
La cabeça del Norte coronada
Con la que illustra el Sur cola escamada
De Antharticas estrellas;

[38] See note in *B. A. E.*, XLII, 152.

Sulcaste el cielo undoso de Neptuno.
. . . . . .
Frustada tanta náutica dotrina,
Su arena viste al cielo trasladando.

. . . . . .
Tantos luego Astronomicos presagios
Frustados, tanta Nautica doctrina
. . . . . .
Zodiaco despues fue crystalino
A glorioso pino,
Emulo vago del ardiente coche
Del Sol . . .
(*Soledad I*, 11. 414–469)

Another poet who was very familiar with the poetry of Góngora was Agustín de Salazar y Torres, whose editor, Don Juan de Vera Tassis, states that he recited from memory, at the age of twelve, the *Soledades* and *Poliphemo*.[39] In later years he further exemplified his fondness for our poet by describing the twelfth chapter of the Book of Revelations with lines from Góngora.[40] He, too, openly admits his indebtedness in a poem entitled "Soledad, a imitación de las de don Luis de Góngora,"[41] the following lines of which, as shown by Herrero-García,[42] bear a distinct similarity to the opening lines of the *Soledades:*

Del blanco Cisne la progenie hermosa
Iluminava el Sol con rayos de oro,
La imagen luminosa
Dexando opaca del fingido Toro,
Quando del lecho de nevada espuma,
Segunda de las ondas Cyterea,
De aljofares bañada,
Si no de quanta perla coronada
Concha parió Eritrea.

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[39] Agustín de Salazar y Torres, *Cythara de Apolo*, Primera parte, Madrid, 1694. *Discurso de la vida y escritos de D. Agustín de Salazar:* ". . . en aquel sabio colegio de la Compañia de Jesus, teniendo aun menos de doze años de edad, despues de aver recitado las Soledades y Polifemo de nuestro Culto Conceptuoso Cordovés, fue comentando los mas obscuros lugares, desatando las mas intrincadas dudas, y respondiendo a los mas sutiles argumentos, que le proponian los que muchos años se avian exercitado en su inteligencia y lectura."

[40] *Ibid.*, p. 259: "Descrive la visión del capitulo doze del Apocalypsi con los versos mayores de D. Luis de Góngora siguiendo el méthodo de sus *Soledades*. Fué assumpto de vn certamen de la Purissima Concepción de Nuestra Señora." This *centón* is reprinted by Gerardo Diego, *op. cit.*, pp. 112–116.

[41] *Ibid.*, p. 34.

[42] *Op. cit.*, p. 240.

The influence of Góngora on Plácido de Aguilar's *Fabula de Siringa y Pan*[43] has already been noted by Gerardo Diego, who includes a passage from this poem in his very interesting *Antología*[44] in honor of Góngora. We find in Plácido de Aguilar's choice of metaphors the same fondness for astrological word play common in the poems of Góngora. An example is seen in the following octave (p. 159) telling of Pan's love for Syrinx:

> Un semicapro, semidios, o fiera,
> Adora de Siringa la hermosura,
> Grossero amante que en deidad grossera
> Hollar pretende la estrellada altura;
> Y en la silvestre y no pisada esfera,
> En Zodiaco terreo, ser procura
> Capricornio de amor ciego y benigno
> Que a Virgo abraça en Geminis su signo.

Law terms, too, as with Góngora, are favorite sources of his imagery (p. 116):

> Cuando el campestre Pan, si semejante
> En esto al rubio dios, pues sigue Aurora,
> Tribunal de su amor hizo al liceo,
> Juez su deidad y parte su deseo.

In the following description we see represented various characteristics of Góngora's style—the metaphors *canora plata* and *sierpes puras* referring to a fountain, the hyperbaton *al fino de los labios escarlata*, and the parallelism and symmetry in the metaphors *en oro joven o en aljofar cano* and *ocaso de sus pies, cunas de Apolo:*

> A fugitiva si canora plata
> Que una fuente despide, dio la boca,
> Y al fino de los labios escarlata
> Las perlas netas de los dientes toca;
> El liquido cristal, que se dilata
> En sierpes puras, a su sed provoca,
> Y en la yerva menuda ensarta perlas

[43] Inserted by Tirso de Molina in *Cigarrales de Toledo* (1621), ed. Said Armesto, Madrid, 1913, pp. 158–166.
[44] *Ed. cit.*, pp. 141–145.

Labios las rosas bueltas por beverlas.
Segur de flores es nevada mano
De la Ninfa Siringa; mas si llega
El pie de plata, las marchita en vano,
Pues brotan mas aprisa que ella siega;
En oro joven, o en aljofar cano,
Arenas buelve de la verde vega,
Ocaso de sus pies, cunas de Apolo,
Si arenas del Ladon, ya del Pactolo.
(p. 160)

Pan's enumeration of his wealth brings to mind the love-song of Polyphemus to Galatea, though certain metaphors in the passage show at times a still closer relationship to the *Soledades*. An example of this fact is seen in the following use of *tafiletes* for describing the red claws of partridges:

Aquellas te daré, que de rubies
Labios en picos truecan amorosos,
Coturnos de nativos carmesies,
Si tafiletes no, jamas ociosos.
(*Fabula de Siringa y Pan*, p. 163)

En cient aues cient picos de rubies,
Tafiletes calçadas carmesies,
Emulacion i afrenta
Aun de los Berberiscos.
(*Soledad I*, 11. 316–319)

Similarly, tropical reminiscences from Góngora are apparent in the poems of Gabriel Bocángel y Unzueta.[45] The following passages, for example, seem to have been inspired by the opening lines of the *Soledades:*

Como al partir del Sol la sombra nace,
Monstruo de yelo, y sombra fabricado,
Que en los campos del cielo, estrellas pace.
(*Elegia en la muerte de Lope de Vega*, p. 28)

Era del año el lustro lisongero,
Quando el Planeta, a quien se deue el dia,
Los cuernos inflamó del toro fiero,
Y luego dellos el Abril vertia.
(*Fábula de Leandro y Ero*, p. 107)

[45] *La Lira de las Musas y Obras*, Madrid, 1637.

Other descriptions bearing close resemblance to the imagery employed by Góngora are found in the following metaphorical representations of rivulets, birds, flowers, and fountains:

> Ya en montes a quien ciñen altos pinos
> De tan verde espesura, mas tan graues,
> Que al Sol niegan auriferos caminos;
> Ya en organos corrientes cristalinos,
> Donde metrica plata
> De Dios en alabanças se desata.
> (*Cancion Real*, p. 98)

> Musica turba de volantes flores
> Viste al ayre dulcissimo concento,
> Mostrando inteligencia a sus amores,
> Con grato aplauso suspendido el viento,
> Aladas flores son los Ruyseñores,
> Las flores, mudas aves, alli atento
> Se desvela el sentido, y aun no sabe
> Si es canora la flor, fragrante el aue.
> (*Fábula de Leandro y Ero*, p. 113)

> Mas retoricamente numerosa
> Discurre en lengua natural la fuente,
> Que en cítaras de piedra artificiosa.
> (*Epistola a don Francisco de Paz y Balboa*, p. 147)

Still further similarities can be seen in these parallel passages:

> Las cejas arqueó, y aró la frente
> La admiración, ninguno respiraua.
> (*Fábula de Leandro y Ero*, p. 108)

> La admiración, vestida vn marmol frio,
> Apenas arquear las cejas pudo.
> (*Soledad I*, 11. 999–1000)

> . . . Leandro beuio quanto veneno
> El aspid le brindó de la hermosura.
> (*Ibid.*, p. 109)

> En lo viril desata de su vulto
> Lo mas dulce el Amor de su veneno:
> Bebelo Galathea, i da otro passo,
> Por apurarle la ponzoña al vasso.
> (*Poliphemo*, 11. 285–288)

De avejuelas vn coro viuo, hilando
En sus ruecas de cera, rayos de oro,
Guardaua su labor amenaçando.
(*Egloga Amorosa*, p. 157)

Troncos me offrecen arboles maiores,
Cuios enxambres, o el Abril los abra
O los desate el Maio, ambar destilan,
I en ruecas de oro raios de el Sol hilan.
(*Ibid.*, 11. 397–400)

Como en verde teatro, Filomena
Desata sus querellas tan suave,
. . . . . .
Siendo la Musa, el Musico, y la Avena,
Vn ramillete transformado en ave:
Tal solo Carlos, si las cuerdas vsa,
Es Instrumento, es Musico, y es Musa.
(*Retrato Panegirico*, p. 183)

. . . culto ruiseñor . . .
Prodigio dulce que corona el viento,
En vnas mismas plumas escondido
El musico, la Musa, el instrumento.
(No. 203, 11. 27–30)

The hawking scene in *Selvas Dánicas* of Count Bernardino de Rebolledo, partially reprinted by Gerardo Diego,[46] was undoubtedly inspired by a similar scene in the *Soledades*. Both passages are made graphic by series of sustained metaphors, though Góngora's description is far superior in pictorial power and in interest. Close similarity can be seen in the following parallel passages, especially in the reference to the ravens' attraction to the eyes of the owl:

En otro lado perezoso tiende
Torpes plumas el hijo de Aqueronte
Que, de Plutón espía,
Dificilmente de la luz se fía,
Y, al oro que en sus ojos resplandece,
Que se cala parece
Densa de cuervas nube,
Fecundo parto de vecino monte,
Borrones de papel del horizonte.
Contra tanta volante infantería,
Que codiciosamente
Perpetuar de Ascálafo quería
La privación del día,

Auara escondia cuerua,
Purpureo caracol, emulo bruto
Del rubi mas ardiente,
Quando solicitada de ruido,
El nacar a las flores fia torcido,
I con siniestra voz conuoca quanta
Negra de cueruas suma
Infamó la verdura con su pluma
Con su numero el Sol. En sombra tanta
Alas desplegó Ascalapho prolixas,
Verde poso occupando,
Que de cesped ia blando,

[46] *Op. cit.*, pp. 152–153.

Una y otra salió tropa valiente
De gerifaltes fieros y de sacres,
En lugar de caladas
Las viseras depuestas las celadas,
A cuyo primer vuelo
Se jabonó del aire todo el velo.
Las que del bosque conseguir el puerto
No pudieron, por yerro o por acierto
De no tocar la barra
Desta y aquella ya sangrienta garra,
Al diáfano más profundo golfo
Las oscuras dan velas
Por evitar tan de temer escollos,
O, mañosas, se valen de cautelas;
Mas, rechazadas de una en otra parte,
Encuentran los peligros de que huyen,
Frustrando la violencia toda el arte,
Y, dejando de sí señas no pocas
En las volantes interpuestas rocas,
Al aire restituyen
Los ultimos alientos;
Y, peso inutil ya, no libre vuelo
Las precipita al suelo,
En que son los cadáveres cruentos
Con no leves horrores,
Manchas del prado, tumbas de las flores.

(*Selvas Dánicas*)

Iaspe le han hecho duro blancas guijas.
Mas tardó en desplegar sus plumas graues
El deforme fiscal de Prosperpina,
Que en desatarse, al polo ia vezina,
La dissonante niebla de las aues;
Diez a diez se calaron, ciento a ciento,
Al oro intuitiuo, inuidiado
Deste genero alado,
Si como ingrato no, como auariento,
Que a las estrellas oi del firmamento
Se atreuiera su buelo
En quanto ojos del cielo.
Poca palestra la region vacia
De tanta inuidia era,
Mientras desenlaçado la cimera
Restituien el dia
A vn Girifalte, Boreal Harpia,
Que despreciando la mentida nube,
A luz mas cierta sube,
Cenith ia de la turba fugitiua
. . . . . .
Tyranno el Sacre de lo menos puro
Desta primer region, sañudo espera
La desplumada ia, la breue esphera,
Que a vn bote corbo del fatal azero
Dexó al viento, si no restituido,
Heredado en el vltimo graznido.

(*Soledad II*, 11. 878–936)

From a volume of poetry entitled *Selvas de todo el año en verso* (Barcelona, 1668), Gerardo Diego[47] reprints several anonymous poems containing marked Gongoristic traces. Among them is the following clever description of a blackmartin flying through the air. The bird's short legs and long wings are likened to the short oars and large sails of a boat playfully sailing through gulfs of air:

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[47] *Op. cit.*, pp. 164–172.

. . . el vencejo,
Romo de piernas y aguileño de alas,
Bajelillo es que vuela
En poco remo, si con mucha vela;
Barquilla de recreo
Que a los golfos de aire el casco entrega
Por donde izando juguetón navega.

Among Góngora's most faithful admirers it is often found that the same poet who may imitate his poems does not refrain in the same work from satirizing *culto* style. A solution of this apparent paradox is offered by Herrero-García[48] in his study concerning literary Spain in the Seventeenth Century, where he contends that the many attacks directed against *culteranismo* were not attacks against Góngora. Long before 1604, when Patón gave to the movement its name, obscurity of style was parodied and satirized. Following Cristóbal de Castillejo, Barahona de Soto, before 1570, criticized those poets who showed affectation and obscurity in their style. Even the parodies that were later written on the works of Góngora cannot be seriously regarded as attacks upon the poet or as condemnations of his poetry. Castillo Solórzano's well-known parody of *Poliphemo*,[49] for ex-

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[48] *Op. cit.*, pp. 245–278.

[49] Similarly, in his satirical *romance* "Para saber el lenguaje culto" (cited by M. Romera-Navarro, *op. cit.*, p. 371), Castillo Solórzano seems to point directly to Góngora's metaphors:

"Un bréve globo de pluma
se llamó a un abejarruco
y caracteres alados
a la banda de unos grullos."

In *Aventuras del Bachiller Trapaza* (1635), ed. Madrid, 1909, p. 160, he describes *culto* style and refers to poets who pile one metaphor upon another, like baskets, so that no one, not even the devil, can understand them: "No aconsejaria a v.m. que prosiguiese en este modo de versificar, porque seria echar a perder su buen natural: los cultos o incultos, por mejor decir, escriban asi, hablen frases barbaras, hagan transposiciones, encajen una metafora en otra como cesto sobre cesto, para que el mismo demonio no lo entienda, y v.m. se ria de ellos dandose a la pura claridad, a lo grave y bien colocado, haciendo la fuerza en el concepto, y no en el exquisito modo del decir." The metaphors in the following passage from his play *El Marqués del Cigarral*, *B. A. E.*, XLV, 312, however, are very similar to those used by Góngora:

"Armonia ofrecen grata
Estas cristalinas fuentes,
Siendo en líquidas vertientes
Cítaras de undosa plata.

ample, must be explained as having been written in the same spirit as that which prompted many poets to write glosses on Góngora's best known *romances*. Those who recognized Góngora among the *cultos* seem to have made concessions in his favor, realizing the saving greatness of his genius, else the following lines from Sólorzano[50] in high praise of Góngora cannot be reconciled with the parody:

> Era destos que llaman cultos y hombre preciadísimo de escribir oscuro por imitar el Fenix de la cultura, don Luis de Góngora, compatriota suyo, ingenio que tanto celebró España y actualmente celebraba por sus versos, que los hizo elegantísimos, así en lo grave como en lo jocoso.

As noted by Herrero-Garcia[51] similar cases of parodies of *culto* style, together with laudatory opinions or with imitations of Góngora's style can be seen in *Las Auroras de Diana* of Pedro de Castro y Anaya and in the works of Pedro Espinosa, Sebastián Francisco de Medrano, Antonio Henríquez Gómez, Rodrigo Fernández de Ribera, Gabriel Fernández de Rozas, and Gabriel del Corral.

In *La Cintia de Aranjuez* of the latter, for instance, we find the following *cédula*, satirizing *culto* style:[52]

> Vn poeta conualeciente de ciertos causones cultos está con notable hastio de la lengua Castellana, pide licencia para morder de vn empero de rato en rato, dado que es agrio, y de hazer vnas gargaras en Latin, y promete no tocar al Griego, ni por sueño.

Furthermore, Perecindo, one of the characters in the novel, reads a *vexamen* in which Apollo is represented as visiting a hospital for poets where Perecindo's companions lie ill. Stopping beside

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Alegre canto dilata
Turba alada que te espera
Con música lisonjera,
Pues entre piras de flores,
Varios pájaros cantores
Te aclaman su primavera."

[50] *La Niña de los embustes*, Madrid, 1906, p. 153.
[51] *Op. cit.*, pp. 239–275.
[52] Gabriel del Corral, *La Cintia de Aranjuez*, Madrid, 1629, p. 78.

the bed of Gerardo "que era alto de cuerpo," Apollo makes the following humorous reference to Góngora's *Poliphemo*:[53]

> Que desmesurado jayan es este . . . Por este se deuio de dezir antes que por Polifemo, que arrellanado en este monte puede batir essas estrellas con el dedo.

Yet this same novel contains several glosses composed upon poems of Góngora which are introduced by the following statement in high praise of our poet:[54]

> . . . de aquel nunca imitado ingenio, por quien está mas gloriosa Cordoua, que por sus Senecas y Lucanos.

The *Epitalamio*, too, celebrating the wedding of the principals, shows that Corral was not opposed to certain Gongoristic tendencies, as can be seen in the following description of Venus asleep:[55]

> De natural, si culta primauera,
> Lecho blando, y fragrante, en quien las flores
> Variauan perfumes y labores.
> . . . . . .
> Al sueño soberano se oponia,
> Su beldad elegantemente muda
> De cendal transparente
> Velo sutil celaua, y no escondia,
> Su hermosura desnuda
> A la curiosidad honestamente,
> A fabrica valiente
> Dio materia cristal mas delicado
> A trechos de supuesta
> Purpura matizado,
> Al marfil de la frente cerca honesta
> Pompa de euano docil, no confuso
> Laberinto intricado,
> Dos corvas lineas visten su librea

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[53] *Ibid.*, p. 88.
[54] *Ibid.*, p. 172.
[55] *Ibid.*, pp. 185–186.

Arcos de ocultos rayos
Matizados de Flora y Amaltea.
Las mexillas habitan cultos Mayos:
En nacaradas lineas brujulea
El gusto codicioso
Dos ordenes de perlas que diuisa,
Mas permitidas de graciosa risa.
El claro asiento deste cielo hermoso
Caracteres esmaltan de Turquesas
Cifras que amor entiende,
Ondas forman trauiesas
De liquidos zafiros,
Cuyo raudal deciende,
Y en mas crecido curso se dilata
Entre animada plata.

Another poet who both imitated Góngora and wrote many satires on *culto* style was the Murcian author, Jacinto Polo de Medina. In his *Academias del jardin* (1630),[56] for example, among the various "prematicas y leyes que debe guardar todo Poeta abido y por aber," written in the person of Apollo and the nine Muses, he satirizes the excessive use of *dar* and such Gongoristic metaphors as *turbantes de nácar* and *tafiletes de rubí:*

Item, que en materia de dar ninguno se atreva á dar de vna pesadumbre arriba; y aunque sea tirador, queremos que quando tire, no tire á dar, ni dé jamás, aunque sea en blanco; solo les concedemos (que, si quisieren dar y regalar á sus damas con gallinas turcas, con turbantes de nácar, y con perdizes á la gineta calçados tafiletes de rubí), sean pintadas en vn soneto ó en el plato de San Nicolás, que guardando estas tretas para la hambre, y otras que aquí la miseria nos irá advirtiendo, podrán hazerle sisas á los gustos y trampas al comer.

Yet, in a serious prose description of the Villa de Espinardo, where the *Academias* were held (p. 14), he gives the following metaphorical picture of jasmins wearing *tafiletes de rubi:* ". . . el hermoso jazmin, que calçando tafiletes de rubi, corre en la posta de el viento su fragancia."

[56] *Obras en Prosa y Verso*, Madrid, 1715, p. 68.

Furthermore, in a poem describing the daybreak (p. 12), he refers to a singing bird as *chirimia de pluma:*

> Procurando que el prado
> Prevenga al Colorin pensil alado,
> Chirimia de pluma de la selva.

Later, this same metaphor is included in a list condemned by the poet in his *Romance a Apolo* (p. 139):

> Como no veis la insolencia,
> y Babel de confusion
> destos criticos versistas
> sostitutos de Nembroth?
> Pues siendo ayroso, y galán
> nuestro idioma Español
> lo tienen desfigurado
> con vocablos de Estambor.
> Llamando culebra al rio,
> rayo de pluma al Azor,
> al paxaro ramillete,
> y batan de cuervo al box.
> Al Cisne solfa de nieve,
> sonoro alhado candor,
> y chirimia de pluma
> al musico ruiseñor
> Ave de lienço la nave,
> y Delfin, con vn millon
> de disparates de perlas,
> de su locura arrebol . . .

Thus we see that such parodies and satires must be regarded as stock jokes or as exercises in wit, when the poet might conceivably be enjoying the fun at his own expense.[57]

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[57] José María de Cossío, *Obras escogidas de Salvador Jacinto Polo de Medina*, Madrid, 1931, pp. 84–85, attributes the contradiction between Polo de Medina's theory and practice to the poet's sensitiveness: "En el caso de Polo de Medina explica la contradicción una misma cualidad, eminente en el poeta, y agente de sus aciertos todos. Su sensibilidad, sumamente accesible a todo requerimiento actual. Por ella había de atender lo mismo a los inevitables modelos de poesía culta, únicos posibles a la altura a que había llegado en su desarrollo

Throughout the *Academias* of Polo de Medina there are many passages showing the influence of Góngora's use of metaphor. Among them are the lines (p. 5) describing the lily as *abejuela de plata, estrella de cristal,* and *nieve del mayo:*

> Abejuela de plata en su ribera,
> Bebes sus linfas, sus alientos paces.
> Estrella de cristal en verde esfera,
> Aroma les influyes á las flores,
> Y al dexarse escuchar en resplandores
> (En ecos de Aurora) la mañana
> Nieve del Mayo madrugaste cana . . .

A prose description (p. 10) of balconies covered with jasmins reads much the same way:

> . . . vestidos de la librea de vn jazmin (cielo de esmeralda, con estrellas de nieve).

Similarly Gongoristic are the metaphors in the following prose passages:

> Por gozar de ellos madrugó aquella mañana el Sol, y el jardin (que por el respeto de los forasteros hizo mayor gasto de matizadas libreas) les embiava la bienvenida con los retoricos Ruiseñores (los galanes mas bien hablados de la selva) . . . [58]

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la poesía italianizante importada por los poetas renacentistas del siglo XVI, que a los tópicos críticos, imposibles de rehuir a todo el que aspirara el ambiente literario de la época, y más para un tan apasionado de las letras, relacionado con los más militantes anticulteranos. Dócilmente acepta la censura de la secta culta, como le veremos repetir tópicos de crítica de costumbres sociales o gracejar sobre lugares comunes de la poesía, fuera de la preocupación culterana. En la primera cédula de las citadas de la primera *Academia del jardín* se dice, no sin gracia, 'que le digan con verdad (los poetas) lo que hace la Aurora cuando nace, porque unos dicen que llora y otros que ríe.' No creo que en ello haya de entenderse una censura a los poetas que han usado de tan recibidas metáforas, entre los que se encuentra el propio Polo de Medina, ni aun que sirvan tales palabras de sentencia contra su eficacia poética . . . Debemos, pues, concluir que la influencia del ambiente literario de aquel momento la tradujo Polo de Medina lo mismo en sus versos culteranos que en sus censuras de la escuela. No se dé excesiva importancia a éstas. La doctrina crítica de Polo de Medina era harto más frágil que su fibra de poeta. Nada de personal pone en sus censuras, traslado servil de las del humanista Cascales; mucho más de característico puede sondearse en sus versos, que aun con el acento de la época son plenamente suyos."

[58] *Obras en Prosa y Verso*, p. 13.

Tomaron assientos en las margenes de vna caudalosa azequia, (Zodiaco de Cristal) que parte en dos pedazos el jardin (cielo de flores).[59]

. . . divirtiólos de estas bulas vna esquadra de ocho Cisnes (sonorosa espuma de las aguas) . . . [60]

Still another passage typically reminiscent of Góngora is found in *Epitalamio a las felizes bodas de Anfriso y Filis*[61] in the description of the fireworks celebrating the wedding:

Al Dios nupcial, al Himeneo santo
Siendo de Roma espanto,
(Lisonja general) triunfos previene;
Y publicando alegre el mas solemne,
Xaquelada de estrellas en su coche,
Sin que faltasse el dia, entró la noche,
Y aunque la imensa luz del cielo es tanta,
El gusto en todos suspendió faroles.
Y vanos, por ser soles,
Presumia el mas breve,
Que el dia el ser le deve,
Y en flamante se vió tapicería
Con tantas luzes contrahecho el día.
De instrumentos sonora, y dulce turba
(Con acorde ruido,
Suspension lisongera del oido)
Canora seña al punto se adelanta
Al fuego corredor, que en veloz planta
Y con tiras derechas
De basta aljava se dispara en flechas,
Y en tropas se derrama por el viento
Y antes que muera en braços de Neptuno,
Pomo de luzes es, pavon de Juno,
Martinete de fuego
Del viento burla, y juego,
Penacho al chapitel mas encumbrado,
Dandole al Sol cuydado,
Si engreido se atreve al Firmamento,
Y espirando en el ayre su armonia,

[59] *Ibid.*, p. 67.
[60] *Ibid.*, p. 69.
[61] *Ibid.*, pp. 97–99.

Bella en fragmentos baxa argenteria,
Lagrimas esparcidas de los Astros.
Del salitre animadas,
Otras exalaciones dan carreras,
Que son en las Esferas
Del cabello del Sol hebras cortadas,
Para ensartar Estrellas hilos de oro,
Errantes paralelos,
Renglones de la plana de los cielos.
Otras en breves giros, despidiendo
El polvo ardiente, con lucidos rastros,
Guardan serpientes desigual decoro,
Caracteres de purpura escriviendo,
De rubricas el suelo iluminando.

The reading of the foregoing *Epitalamio* by Jacinto occasioned certain criticisms from the other members of the *Academia*, among them the charge that the poem is *culto*. Jacinto's heated defense of his poem rests upon the assertion that if his poem is obscure it is not due to neologisms and transpositions, but to "lo misterioso y retirado de el concepto."[62]

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[62] *Ibid.*, pp. 103–104: "De lo mayor es que he visto, dixo Don Luis, por vuestra vida Jacinto, que tiene valentia el papel. Pues lo Castellano de sus vozes, la propiedad de su significacion, hazen de muy buen garvo sus versos, y de muy bueno asseo sus numeros. Confiesso lo bien visto y trabajado, replicó Don Alvaro; pero me parece que se vician en cultos aquellos versos, en que se encarecen los amores destos dos amantes. No me infameis con tan odioso nombre, respondió Jacinto que no lo merecen mis versos, que si hazen alguna resistencia al entendimiento, nace de lo misterioso y retirado de el concepto, no de lo forastero de las vozes y marañada colocacion de los terminos: y quando no nace de esto la obscuridad, no culpeis al Poeta de obscuro, pues él no tiene mas obligacion, que dezir su concepto en palabras, que ni por humildes las desprecien, ni por desusadas las estrañen. Reparad segunda vez, y vereis, que no os estorvan las vozes, ni el mal assiento que tienen en la oracion, el conocer la viveza de el pensamiento; si bien este no es tan vulgar, que se consienta a todos . . . Notadme vos alguna voz de civil, ó acusadmela por atrevida, y mal acepta en nuestro Castellano, dadme alguna en estos versos, que la puedan denunciar por estrangera, ó que no haga bien el oficio de significar, donde yo la puse, que entonces yo os confessaré el pecado de culto . . . Muy bien dixo Anfriso aveis defendido vuestro Epitalamio, Jacinto, y la obscuridad de que os notó Don Alvaro, pues no ay palabra que violente su significacion y obscurezca el pensamiento, costumbre tan valida en muchos . . ."

As has been noted by José María de Cossío,[63] however, Polo de Medina's most *culto* poem is *Ocios de la Soledad*, a rare poem which has been made accessible by Cossío's recent edition of the poet's works. The following description of dawn,[64] with its piling up of metaphor, has the same beauty of color and of rhythmic balance as that found in some of Góngora's best lines:

> Tendrás, si vienes, todas las mañanas
> (siempre aquí más tempranas)
> hermoso un ruiseñor, coral de pluma,
> que camarero siempre te despierte,
> que el reloj de los vientos sonoroso,
> dé las horas armónicas del alba
> y a los dos juntamente os haga salva;
> si bien ella las horas las advierte
> en mudo grito de oro, tan lustroso,
> que aun estando en la cuna
> desmaya las estrellas una a una,
> pedernales de luz chispas de fuego.

The hawking and fishing scenes,[65] too, show their indebtedness to the descriptions in the *Soledades:*

> Pretendiente después de mayor presa
> bajarás de la alcándara a tu mano,
> al baharí britano,
> y quitándole el yelmo, que no pesa,
> o celada de cuero que le oprime,
> desde tu mano, que su planta sella,
> de una carrera llegará a una estrella,
> y desde allí, de las esferas dueño,
> con vuelo no pequeño,

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[63] *Obras escogidas de Salvador Jacinto Polo de Medina*, p. 50: "Su filiación culterana, en parte alguna aparece más evidente que en estos versos. El convencional escenario campestre, lejos de toda auténtica rusticidad; el constante esfuerzo por esquivar tentaciones naturalistas, a que tan ocasionada era la materia poética; la traslación constante de las sugestiones reales del campo—sustantivamente poéticas—a plano de nueva creación; su total apartamiento de la corriente horaciana, son testimonios decisivos de su intención poética."

[64] *Ibid.*, p. 276.

[65] *Ibid.*, p. 277.

braceando la una y otra ala,
(o se la rice el viento o la maltrate)
de la garra afilando el acicate
y con el pico que rigor exhala,
las veredas del aire va cruzando
hasta una garza, que la vió nadando
(con un ruido lento)
en el golfo del viento,
donde si no era espuma
viviente escollo es, isla de pluma.

. . . . . .

Variando otras veces
te darás a la caza de los peces,
y en este estanque (mapa cristalino
del árbol y del monte convecino)
prenderás con las redes a las aves
que en vientos de cristal vuelan suaves.

Other poets of the period that Herrero-García[66] shows to have been influenced by Góngora are Miguel de Barrios,[67] Antonio Solís y Rivadeneyra, and Aguirre de Pozo.[68] The latter imitates the description of "el mentido robador de Europa" and ends an octave of his poem with the line:

Signo se hace de Abril, paciendo estrellas.

Solís y Rivadeneyra attests to his preference for Góngora by dramatizing the well-known *romance* "ambar espira el vestido,"[69] and by incorporating as a song in one of his *comedias* the passage from the *Soledades* in praise of the shepherd-hut.[70] The similarity

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[66] *Op. cit.*, pp. 235–245.

[67] See Adolfo de Castro, *B. A. E.*, XLII, 540, Note 1: "Las poesías de Barrios están por lo comun inficionadas del mal gusto reinante en su siglo. ¡Lástima en verdad! Pues no le faltaba ingenio ni destreza en versificar."

[68] See *Navidad de Zaragoza repartida en cuatro noches . . .*, Zaragoza, 1654, p. 122.

[69] *Varias Poesías Sagradas y Profanas*, Madrid, 1692. *Loa para la comedia de Pico y Canente de Don Luis de Vlloa y Don Rodrigo Davila*, pp. 192–197; *Saynete con que se dió fin a la Comedia de Pico y Canente*, pp. 198–200. The *romance* appears both in the *Loa* and in the *Saynete*.

[70] *Ibid.*, p. 202. *Fragmento de una Comedia que dexó empeçada Don Antonio de Solís intitulada Amor es arte de Amar.*

between Góngora and Solís is noted by the editor of the latter, Don Juan de Goyeneche, who in his introduction concerning the life of the author makes the following comparison between the two poets:[71]

> Jueves nacieron, el Principe de los Poetas Liricos desta gran Monarquia (y bien pudiera dezir del Orbe) el Famosissimo Don Luis de Góngora, y nuestro Don Antonio. Mysterio fué, que conviniessen en el dia de nacer, los que avian de ser tan parecidos en lo Florido, y lo delicado del Discurso. Fué Góngora, primero en el tiempo: pero no sé, si lo fué en el Ingenio. En muchas cosas fueron iguales. En muchas le excedió Don Antonio. Dudo si fué excedido en alguna. Lo numeroso, no fué en él menos: pero lo agudo, quizá fué mas. Fué Góngora en lo Lirico sumo. Solís lo fué en lo Lirico y Comico. Aquel fué grande, para solos los Versos. Don Antonio lo fué para los Versos y para la Prosa. Esta comparacion con Uaron tan sublime, sea su mayor Elogio.

Likewise touched with Góngora's influence is the poem which years later Quintana termed "the last sigh of the ancient Castilian muse," *La Raquel* of Luis de Ulloa Pereira. The following passage[72] describing Alfonso's hasty return on horseback might well have been inspired by the *Soledades:*

> De animado relámpago se fia,
> al céfiro legítimo heredero
> que las exhalaciones competia
> del alma de su dueño . . .
> Estaba el año de la edad adulta
> en el principio, con que ostenta ufano
> la preñez, que en los arboles resulta
> de las virilidades del Verano.

Though this study is concerned mainly with the influence of Góngora's metaphors upon the lyric poetry of his age, some mention should be made of those dramatists whose lyrical outbursts show decided Gongoristic influence. The Gongorism displayed in *Un pastoral albergue* is, for example, one of the reasons given

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[71] *Ibid., Vida de don Antonio de Solís y Ribadeneyra.*
[72] *B. A. E.*, XXIX, 479–480.

by Menéndez y Pelayo[73] for doubting the authorship of Lope de Vega:

Toda la obra parece compuesta por un poeta culterano de los más furibundos. Véase el comienzo, y dígase de buena fe si una comedia escrita en tal estilo puede atribuirse a Lope:

—En poco tiene el mar.
—Pavón la nave,
Círculos de zafir hace ligera.
—Ya las alas batió la veloz ave,
Que altiva fué lisonja de la esfera.
—Depósito es de Abril, adonde cabe
A pedazos la verde primavera,
O pirámide hermosa de colores
Que ofrece al sol repúblicas de flores.

Y no se crea que este es un rasgo accidental de mal gusto o una concesión hecha por el poeta a la depravación literaria que empezaba a dominar en su tiempo, pues en cada página encontraremos despropósitos no menores. Dice Angélica en la escena siguiente:

Esos Pares veréis dándome a pares
Por despojos las almas y las vidas.
Penetrando por mí en incultos mares
Las provincias del sol no conocidas.
Su Dios me han de aclamar, y en mis altares
A los cielos darán gomas ardidas,
Serpientes holocaustos, siendo entre ellas
Pastilla el sol, pebete las estrellas.

Reinaldos compara el ejército de Agramante con un escuadrón de abejas:

Cuando en los piquillos corvos
De diamante y de rubí,
Desperdicios olorosos
En escuadrones volantes
Dan a los preñados corchos . . .

En el tercer acto leemos esta descripción del palafrén de Angélica:

Vió esta mora beldad, dando alma hermosa
A un rubio palafrén, que parecía
Espuma con espíritu o vistosa
Garza, que opuesta al sol puntas hacía:

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[73] *Obras de Lope de Vega*, ed. R. Acad. Esp., Madrid, 1902, XIII, cxiv–cxvi.

Sus clines eran nieve, que en copiosa
Y blanca inundación se derretía,
Y la cola, torrente de cristales,
Que se quebraba en ondas desiguales.

. . . . . .

El dios me pareció mentido en toro,
Bello ladrón de Europa soberana,
Que anegado en su espuma el mar rompía:
¡Tales corvetas por la yerba hacía!

Lope *gongorizó* a veces, contra su convicción y contra la tendencia de su ingenio, en sus poemas líricos y épicos, y aun en su Teatro; pero jamás compuso una pieza entera en el estilo crespo y rimbombante del *Pastoral albergue.*

The foregoing quotations from the play do indeed show that the author was familiar with the poems of Góngora, particularly with the *Soledades* and the description of the *mentido robador de Europa.*

In the dramatic works of Tirso de Molina, Professor Romera-Navarro[74] finds that only four plays show Gongoristic influence. These are *Por el sótano y el torno*, *No hay peor sordo*, *Privar contra su gusto*, and *El amor y la amistad:*

Es nuestro buen mercedario no sólo entre los poetas dramáticos, sino entre todos los literatos del siglo de oro, quien después de Lope más menudeó alusiones satíricas contra los de la nueva poesía . . . Cierto crítico ha hablado vagamente de notas culteranas en la obra de Tirso. No pasan de cuatro los pasajes gongorinos que hallamos en todo el teatro que se conserva del gran poeta: sólo cuatro versos en *Por el sótano y torno* (1, 15):

Cumplio su efimero curso
el sol, y ya casi muerto
en tumulos de escarlata
lutos cortaba el silencio.

Nada más que una línea en *No hay peor sordo* (1, 1):

Desde que raya el oriente
hasta que el ocaso viste
nocturnos del sol desmayos.

Marcado sabor culterano tiene la relación de *Privar contra su gusto* (I, 3), y el soliloquio de *El amor y la amistad* (I, 1): afectados son, mas con esa magia poética que tanto nos seduce en el autor del *Polifemo* y las *Soledades.*

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[74] *Op. cit.*, pp. 358–359, Note 3.

The poems contained in the *Cigarrales* likewise occasionally give evidence of Tirso's acquaintance with Góngora's poetry. The following passage,[75] for instance, reminds one of the metaphors employed by Góngora in describing birds:

¡Animados del ayre ramilletes,
Cuando de rosas no, de plumas ricos!
¡Huéspedes de los árboles eternos
Que la posada entre pimpollos tiernos
Le pagáis, ya con alas, ya con picos!

The courtier don Antonio Hurtado de Mendoza was another dramatic poet whose works were affected by the taste of the period. Reminiscences from Góngora are, for example, evident in the following *canción* from his play, *Querer por solo querer*,[76] composed in 1623 to celebrate Queen Isabel's birthday:

Argonauta segundo
en codicia y desvelo,
por entre mar y Cielo,
del retirado mundo
busca el seno que ignora
el rojo paso de la blanca Aurora.
De tesoro sediento
rico buelve, y passado
ya del golfo herizado
montañas de agua y viento,
la da ribera ingrata,

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[75] *Cigarrales de Toledo*, ed. Said Armesto, Madrid, 1913, p. 192.

[76] *Obras Liricas y Comicas, Divinas y Humanas*, Madrid, 1728, p. 209. Also reprinted by Gerardo Diego, *op. cit.*, pp. 173–175. See Mesonero Romanos' criticism of Hurtado de Mendoza in *B. A. E.*, XLV, xxvii–xxviii: "Dejóse arrastrar mucho mas de lo que convenia por aquella exageracion y amaneramiento propios de la escuela gongorina . . . Esta desdichada mania, que alcanzó á todos ó casi todos los grandes ingenios de la época, á pesar de que todos la censuraban, tuvo en Mendoza tan ferviente servidor, que apenas una ú otra de sus composiciones, especialmente líricas, pueden hoy leerse, y ni aun leidos, pueden comprenderse sus altisonantes conceptos, por mucho que halague al oído su armoniosa entonacion. Francamente lo repito, no puedo llegar á comprender qué publico y qué gusto eran aquellos, que se entusiasmaban con tales primores, que comprendian tales laberintos, que simpatizaban con tan misteriosas imágenes, retruécanos y figuras."

Al oro que usurpó, tumba de plata.
. . . . . .
En acentos suaves
su música dilata
arroyuelo de plata
de las alegres aves
instrumento sonoro,
en trastes de cristal, clavijas de oro.

Further testimony of Hurtado de Mendoza's familiarity with Góngora's poetry is encountered throughout his works. In the following passage, for example, from *No hay amor donde hay agravio*,[77] besides other similarities, we find the echoes of Góngora's lines "sin concebir rocio, parir perlas" and "piadoso miembro roto" from *Poliphemo* and the *Soledades* respectively:

A essos cristales, que en bruñida plata,
el Hebro con sus margenes dilata
á essa alameda, que luciente espejo,
del Cielo es avarienta á su reflexo,
pues las flores que á ver salen el dia,
aun les muestra la luz por celosia;
de modo, que al albor que el campo dora,
Tantalos son, y al llanto de la Aurora
admira en sus verdores,
sin concebir rocio, parir flores.
. . . . . .
Entonces, dando vida á todo el prado,
que se halló luego al verla matizado,
baxó mi bella Aurora.
. . . . . .
Al rio se arrojó, del cristal Diosa,
y del agua ya cisne ó mariposa,
alli dudé si hallasse
otra Venus que el Hebro congelasse.
Vi atento en sus raudales
contenderse ambiciosos los cristales,
el de plata bruñida transparente,
y el musico rumor de la corriente,

[77] *Edit. cit.*, pp. 275–278.

con el mayor desvelo,
el cristal al cristal, el yelo al yelo,
pues tanto se mejora,
que por Venus tenia, ó por Aurora,
en tantas luces bellas
forma del agua amor vivas centellas,
y á quien las mira ciego,
no templa el agua lo que abrasa el fuego.
Mezcla el amor, á fin de su cautela,
en campos de Neptuno,
dos estremos, que el uno
el agua enciende, el otro el fuego yela,
y á quien verlos pretende,
no yela el uno, quando el otro enciende.
Salpicada salió de los raudales,
dudandose cristales
en su grado excessivo,
si el liquido cristal, si el cristal vivo.
Mas saliendo tan bella,
imaginé como era Aurora, y ella,
en tan hermosa cisma
se desataba en perlas de sí misma.
Alli haciendo salva
á la noche, con otra voz, que al Alva
parleros ruyseñores
con dulces ecos repitiendo amores,
quedé ciego pyloto,
á quien libró piadoso leño roto.

In *Polifemo y Circe*,[78] a play written by Mira de Amescua, Juan Pérez de Montalván, and Antonio Coello, we run across such comparisons as the following in Act I describing a boat caught in a tempest:

Al cielo casi sube
Estrella es el farol, el bajel nube.

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[78] In *B. A. E.*, XIV, 413, the authors are given as Mira de Amescua, Montalván, and Calderón. Paz y Melia, however, in his *Catálogo* (art. 2666) states the second and third acts bear the signatures of Montalván and Coello, respectively.

Si en vano el viento mueve
En campos de zafir montes de nieve.

A direct reference to Góngora, together with a line from his poem, appear in Polifemo's speech (*Ibid.*, p. 416):

Olimpo humano soy, monte eminente,
Y parezco una intrépida coluna
Del cielo; que en el orbe de mi frente
Emulo soy del sol: mi luz es una.
Viendo que soy asombro de su gente,
un poeta me dijo que en la luna,
Desde la cumbre deste monte, puedo
Escribir mis desdichas con el dedo.

Further reminiscences from Góngora, especially from his *Poliphemo*, are evident in the following passages from Act III:

Y, ¿a las dos juntas no admira
Ver en medio de la roca
Melancólica una boca
Por quien el monte respira?

Si les cierro la boca
Con la dura mordaza desta roca,
No podrán mis ganados
Salir, desvaneciendo los collados
Desa montaña cana,
Redil de nieve, océano de lana.

Descansaré á la margen lisonjera
Desta apacible fuente,
Que es á la solfa de la primavera
Instrumento sonoro
Con cuerdas de cristal y trastes de oro.

The last line from the speech of Acis (p. 427) is again a line from *Poliphemo:*

Y porque seas testigo
Cuánto un amor lascivo me ha costado;

Mira como esta roca
Urna es mucha, pirámide no poca.

In Juan Pérez de Montalván, joint admirer of Lope de Vega and of Góngora,[79] there are many evidences of his familiarity with the imagery of Góngora. His play *La más constante mujer*, for instance, contains the following passages with unmistakable Gongoristic metaphors:[80]

¿No habéis visto un arroyo en el
invierno,
Que siendo por defuera armiño helado,
Cristal macizo y algodón cuajado,
Es por de dentro espejo derretido
Y va corriendo con secreto ruido,
Cual tiorba de plata fugitiva,
Sirviéndole el aljofar que está arriba
(Para que no le saquen por el rastro)
De pabellón ó toldo de alabastro?
Los párpados cerrando de los ojos
Y embistiendo a los troncos impaciente,
La media luna esgrime de la frente.

However, the most apt pupil among the dramatists in this school of Gongoristic metaphors was Calderón,[81] who frequently

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[79] In mentioning the authors who had treated the story of Polyphemus, Montalván says in his "Proemio al Auto de Polifemo" (quoted by Herrero-García, *op. cit.*, p. 225): "De este mismo Gigante cuentan todos los antiguos poetas; y de los modernos, con la dulzura y bizarría que suele el gran Lope de Vega, y aquel Cordobés, muchas veces, y nunca bastantemente alabado, don Luis de Góngora."

[80] *B. A. E.*, XLV, 505.

[81] See Gerardo Diego, *op. cit.*, p. 44: "Poco a poco y con las desigualdades que exige el principio de método impuesto, nos hemos internado siglo XVII adelante; y ya en más de una ocasión habremos notado junto a la sombra de Góngora, otra incipiente, la de Calderón. He aquí el enemigo. El que debe cargar con más de la mitad de las culpas que se le abonan en cuenta a Góngora. El peor gongorismo no es sino calderonismo. Calderón reduce a cuatro o seis moldes agotados genialmente por él, algunos de los hallazgos gongorinos; simetriza lo que en Góngora era equilibrado, pero libre . . . Todo Calderón está empapado de Góngora; ya lo he dicho: es la Academia de Góngora. Pero todo está transformado en puro Calderón." *Cf.* also Herrero-García, *op. cit.*, p. 149, "Entre los dramáticos ninguno tan compenetrado con Góngora, como Calderón;" and Milton A. Buchanan, *Culteranismo in Calderón's La Vida es Sueño*, in *Homenaje a Menéndez Pidal*, I, 551, "For one trick of *culteranismo* Calderón has a predilection, namely, repeated metaphors."

intersperses in his plays lines from Góngora, and throughout his works rivals our poet in the number and richness of his metaphors. An example of the first practice can be seen in *El Castillo de Lindarabis*,[82] where we find a line from *Poliphemo:*

> Acis mancebo desta Galatea,
> Si soy el Polifemo vuestro, sea
> Este bastón ya que no aquella roca
> Urna mucha, pirámide no poca.

In *El Hijo del Sol, Faeton*[83] is reproduced the greater part of Góngora's *romance* No. 285, beginning with the lines:

> Quatro o seis desnudos ombros
> De dos escollos o tres
> Hurtan poco sitio al mar,
> I mucho agradable en el.

The same *romance* is again found, together with lines from No. 132, in *Las Manos blancas no ofenden.*[84] Herrero-García[85] notes the further use of *romances* from Góngora in *El Laurel de Apolo*, *La Púrpura de la rosa*, *También hay duelo en las damas*, and *El Príncipe Constante.* Still another use of the famous *romance de los Cenetes* is found in *El Acaso y el error.*[86]

Góngora's favorite comparison of birds and fountains to musical instruments is frequently encountered throughout the works of Calderón. In *El Conde Lucanor*,[87] for instance, we find the following:

> A estos músicos mandé
> Proseguir la consonancia
> De sus aves y sus fuentes
> Cifras de pluma y plata.
> Que el órgano de las hojas

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[82] *B. A. E.*, IX, 263.
[83] *Ibid.*, XIV, 175–176.
[84] *Ibid.*, XII, 285.
[85] *Op. cit.*, p. 149.
[86] *B. A. E.*, IX, 2.
[87] *Ibid.*, XII, 431.

Sonoramente acompañan,
Uniendo templadamente
Aqui fugas y allí pausas
Entre cuerdas de cristal
Trastes de oro y lazos de ámbar.

Similarly, much the same metaphor is seen in *Tambien hay duelo en las damas:*[88]

. . . El aura leve,
Porque el compas de las hojas
Las cláusulas no la trueque,
¿Deja de ser apacible?
El cristal, cuya corriente
Hizo trastes de esmeralda
Aquella guija, aquel césped,
¿Deja de correr sonoro,
Porque continuando lleve
Un mismo acento?

Calderón's method of utilizing Góngora, however, can best be illustrated by Calderón's reworking of Lope de Vega's play *La selva confusa.* A comparison of the opening lines of the two plays[89] shows distinctly that Calderón's metaphors owe much to Góngora and that the hawking scene described resembles very closely that found in the *Soledades:*

Felipe—Retirese la gente
a la florida margen desa fuente,
y pasemos la siesta
en el eterno abril desta floresta.
Fadrique—Aquí, que de esmeraldas
ofrecen estas sombras
colgaduras al monte, al valle alfombras,

Filipo—Pasemos los rigores de la siesta
en el eterno abril de la floresta.
Fadrique—Aquí que de esmeraldas
componen estas sombras
colgaduras al monte, al valle alfombras,
siendo en tantos colores

[88] *Ibid.*, IX, 123.

[89] Lope's play which was first published in his *Parte XXVII*, Barcelona, 1633, is now accessible in *Obras de Lope de Vega*, Nueva Ed. Acad., IX, 344–394. The autographed manuscript of Calderón's *La selva confusa* has been edited by Professor G. T. Northup, in *Rev. Hisp.*, XXI, 1909, 168–338.

puedes sentarte, en tanto que amenaza
el sol con saña ardiente.
Felipe—Noble ejercicio es éste de la caza.
Carlos—Hace robusto a un príncipe y valiente,
y al caballo brioso
le impone de una suerte,
diestro, galán, y airoso,
firme en la silla, en los estribos fuerte;
las fuerzas cría y el temor destierra,
y es, en efeto, imagen de la guerra
Mas, ¿qué venís hablando,
todo hoy los tres a solas murmurando?
(Lope de Vega, *La selva confusa*)

gigante de zafir, pira de flores,
pues, bello Adlante, hasta los cielos sube
a convertirse ufano,
sino en pardo dosel, en verde nube;
templemos los ardores del verano
en tanto que amenaza
el sol con saña ardiente.
Filipo—¡Noble ejercicio es éste de la caza!
Carlos—Hace robusto a un príncipe y valiente
y el caballo brioso
le impone de una suerte
ágil, galán y airoso;
firme en la silla en los estribos fuerte;
las fuerzas cría y el temor destierra.
Filipo—Es, en efeto, imagen de la guerra,
que es ver de un fuerte espín el erizado
cuello, cuando derechas
de las púas que vibra forma flechas
siendo en batalla esquiva
de su misma defensa aljaba viva;
y cuando más cercado
en el monte se mira
de los hambrientos perros acosado,
la presteza con que a uno y a otro tira,
reparo haciendo del subtil colmillo,
cuyo marfil de Adonis fue cuchillo,
y cuando más cobarde se retira.

. . . . . .

Fadrique—¿A quién no le divierte
su lucha imaginada?
¿A quién no da alegría?
Pero a mí más me agrada
en el aire veloz la cetrería
¿Qué iguala al ver la garza que

altanera
al cielo se levanta
siendo en conquista tanta
término fijo de una y otra esfera?
. . . . . .
¿Qué es ver un generoso gerifalte
nuevamente a la luz restituído
conducirse atrevido
a la garza y hacer en su porfía
noble campaña la estación vacía
cuando en admiración, grandeza suma,
abrasada la pluma
los dos con vuelo ciego
rayos de pluma son, aves de fuego,
hasta que al suelo bajan
abatiendo a la tierra el vuelo altivo
dos rayos, uno muerto y otro vivo?
¿Y qué es ver de los vientos superiores
abatida la esfera
viendo en ella volar la primavera,
pues aves que la pueblan de colores
flores de pluma son, aves de flores,
llenándole confuso
de alcotanes varios,
de sacres, gerifaltes y neblíes?
¿Mas que venís hablando
todo hoy los tres a solas murmurando?
(Calderón, *La selva confusa*)

Finally, the last dramatic poet of the century to express his admiration for Góngora was Bances Candamo, who in the following eulogy[90] shows that he realized fully, as so many of Góngora's followers did, the inimitability of the master:

Este, a quien dictó Euterpe numerosa
soledades confusas,

[90] *Descripción y Viaje del Tajo*, in *Obras Liricas*, Madrid, 1720. Excerpt reprinted by Gerardo Diego, *op. cit.*, pp. 191–192.

aunque juzgo, y no en vano,
que tal vez su dictamen soberano
invocaron las musas
por poder con su asilo
influir a otros su sonoro estilo;
(pero nunca acertaron;
por imitar lo inimitable erraron).
En fin, su ciencia pura
les enseñó a las musas la cultura
de que hoy feliz blasona
el Betis, que con aguas sucesivas,
las sienes se corona
de fértiles olivas
despreciando las ondas de Helicona.
Cuántas veces llegando a tus campañas
saludó a tu corriente,
cantando glorias tuyas dulcemente
en el pabellón verde de unas cañas.
El eco, por hurtarle los fragmentos
de tan docta armonía,
de cóncavos peñascos se vestía;
y la fama, que oía sus acentos,
para aplaudir su dulce melodía
el idioma ignoraba,
y así para su elogio fabricaba
razones elocuentes de sus ecos;
cadencias estudió Apolo canoras
en las que le dictó rimas sonoras.

Thus we see from the foregoing examples something of the effect of Góngora's metaphors in the work of his contemporaries. To show in detail the magnitude of his influence upon the literature of his time and that immediately following would indeed be difficult,[91] for, as has been pointed out, even some of his most

[91] A contemporary of Góngora, Vázquez Siruela, in his *Discurso sobre el Estilo de Don Luis de Góngora* (Apéndice V, pp. 382–384, of Artigas' *Biografía*) makes the following comment concerning Góngora's influence: "Quién escribe oy que no sea besando las huellas de Góngora, o quien a escrito verso en España, después que esta antorcha se encendió, que no aya sido mirando a su luz? No digo aora de sus bien afectos, i los que voluntarios quisieron entrar luego por aquel camino, sino de aquellos desdeñosos y mal contentos que hicieron reputación de aborrecer su estilo, y con satiras, con invectivas,

bitter opponents lapsed, either consciously or unconsciously, into the very tricks of style which they condemned. The natural result of such lapses, combined with the avowed imitation by his followers, was an infiltration of Gongoristic style into most of the poetry of the age, culminating finally in the daring and dazzling metaphors of Calderón.

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con libelos y chanzas teatrales testificaron su aversión y mal gusto . . . Con poner uno en sus versos *canoro, erige, purpureo, jigante de cristal* o qualquiera vocablo destos numerosos, se persuade que tiene ya todo el estilo de D. L. cautivo en sus redes, que le ganó a Hércules la clava i lado a lado se sienta con Apolo a una mesa . . . La imitación loable . . . no a de ser en la sombra ni en la superficie del cuerpo, sino en el corazón, en las médulas i en la sangre. Empero los daños que estas tristes almas puedan haber hecho, largamente los vemos compensados con la felicidad de otros grandes espíritus que con mejor ayre, tentada la navegación por su rumbo derecho se enriquecieron a sí mismos i a la lengua Española con los tesoros que diestramentean sabido hallar en este nuevo mundo."

VI

Conclusion

In bringing to a close this study of Góngora, we shall recapitulate the conclusions drawn from the examination of the various aspects of his work. Artists and theorists living during the late Renaissance in Spain strove, as we have seen, to make Spanish a worthy successor of Latin in imitation of the Italianate poetry, which had previously proved its effectiveness as a means of artistic expression. This effort was in a measure realized by such poets as Garcilaso and Herrera. Later, however, Góngora set about doing consistently and methodically what his forerunners had already done, but with greater moderation. He adopted a syntax built upon Latin usage, introduced new words, chiefly of Latin origin, and made lavish use of metaphors and classical allusions. An examination of his metaphors shows him to have been influenced in his early poetry by Garcilaso, Herrera, and the Italians, especially Petrarch and Torquato Tasso. Of the classic writers he is indebted chiefly to Virgil, Ovid, Martial, and Claudian.

In Góngora's early poetry are found in embryo many of the dominant characteristics of his so-called later style. A study, for instance, of the poems written during the first two years of his poetic activity reveals his fondness for neologisms, hyperbata, classical allusions, hyperbole, antithesis, word play, bold metaphors, periphrasis, balance, repetition, and contrast. There is no intrinsic difference between his first and his later manner, his theory and method being much the same in both cases, but there is a steady effort towards intensification, accumulation, and perfection of artifice. Many of the poetic principles, themes, and images found in the poetry of these first years appear with little change, except with a greater intensity, in his later masterpieces of Gongoristic style.

An evident desire to attain recognition by surpassing his models was probably the motive which led Góngora to make a supreme effort to raise his poetry from the level of trite Italian imitations.

Accordingly, he sought inspiration in the poetry of the classics, but this imitation in its complete development proved to be only one of form and external conditions. He preserved the classic framework, but his exquisite sensibility to movement, color, and sound led him to heights of poetic imagery unknown to the ancients.

After 1602 Góngora's poetry reveals an attempt to unify his style by combining methods which before had been used separately in serious and humorous poems, and in the Italianate and the traditional rhymes. His *romances* of this period show an increase in complexity similar to that found in his serious sonnets; and in many cases his metaphors are the same as those used in the *Soledades*. From this time on, we note also a steady increase in numerical frequency of metaphors in both his serious and his humorous verse. Furthermore, violent metaphors, word play, and other witty turns to the expression, which before had been restricted principally to humorous and satirical poems, came to be used more and more in his serious poems. Metaphors and rhetorical devices abound in all the poems, but the purpose of the poet in his serious work seems to have been to excel through novelty and beauty of style, while in the humorous poems he employed artifice chiefly for amusement.

This steady development in metaphorical language reaches its height in the *Soledades*, where the heaping up of images and the suggestive allusions on one subject frequently seem to exhaust any other possible comparisons. With the gift of a true artist, he saw side by side with his idea an image which was the exact embodiment of this idea, and thus upon the original layer of metaphors composed of the trite figures inherited from classical and Italian tradition, Góngora built his own brilliant metaphors. His metaphors then are the genuine expressions of a poet whose genius and ambition led him to exercise his full talent in undertaking to write a Spanish poem that would rival the great poems of the ancients.

On account of the many spheres from which the metaphors are drawn in the *Soledades*, these poems become a true encyclopedia of ancient and contemporary learning. Góngora seems to have touched with his images all departments of human knowledge

and experience: history, geography, astronomy, natural history, rhetoric, music, law, government, warfare, heraldry, medicine, amusements, religion, popular lore, and mythology. The poet's usual practice is to suggest comparisons between widely separated things; and the likenesses that appealed to him are generally in the more or less external characteristics, especially those of sound and color. Though the number of his metaphors drawn from the phenomena of nature is seen to be large, it is relatively small when viewed with respect to those connected with human interests and characteristics. Especially numerous are his metaphors that refer to the human body.

Intensification of the metaphorical object is frequently effected through personification, extravagant comparisons, and by the return to an original metaphor. Other characteristics of his style are subtlety, word play, metaphorical inversion, qualifying phrases that emphasize or deny the natural attributes of the metaphors, pseudo-logical explanations, repetition, parallelism, antithesis, periphrasis, and an insistence upon color and luminousness.

After the publication of Góngora's masterpieces, with their full flowering of Gongoristic manner, there broke out in Spain one of the greatest controversies of literary history. The first of the critics of Gongoristic style was the humanist, Pedro de Valencia, who in 1613, at Góngora's request, wrote him a letter expressing his deep literary admiration for the poet, but including some passages which he judged faulty. These passages were apparently corrected by Góngora, for, of the printed editions of his works, only that of Pellicer gives as a variant one of the passages noted as faulty by the humanist.

One of the most bitter adversaries of Góngora, the poet and artist Juan de Jáuregui, wrote two treatises against *cultismo*, first his famous *Antídoto contra Soledades* which was answered by Francisco Fernández de Córdoba in his *Examen del Antídoto*, and later the more restrained *Discurso poetico* (1624). A letter by Francisco Cascales criticizing the obscurity of *Poliphemo* and the *Soledades* was answered by two loyal admirers of Góngora, while Faria y Sousa, anxious to defame any poet whose reputation threatened to rival that of his idol, Luis de Camoens, made

repeated attacks against Góngora's style in his commentary on the *Lusíadas*. These attacks of Faria y Sousa were years later countered by the Peruvian Juan de Espinosa Medrano, in his *Apologético en favor de Don Luis de Góngora*. The satirist Quevedo, besides exchanging bitter lampoons with Góngora throughout the lifetime of the latter, tried to combat his influence after his death by publishing in 1631, as examples of pure poetic diction, the works of Fray Luis de León and of Francisco de la Torre.

Lope de Vega was the staunchest defender of purity of poetic style and diction, yet in his censure of *culteranismo* he often made exception of Góngora, usually directing his attacks against the poor imitations of the master. As Professor Romera-Navarro has shown, Lope's attitude was not contradictory and he did not alternately and simultaneously censure and praise Góngora. It was merely that throughout the controversy he recognized Góngora's genius and poetical worth, yet true to his own poetic principles stood out against the excessive ornamentation and the transpositions characteristic of the major poems of the Cordovan. Lope's use of certain Gongoristic metaphors then is justifiable, for having recognized the beauty of such figures he could consistently employ similar ones in his own poetry.

So great was the influence of Góngora's poetry, however, that many of those who criticized him most severely were, before they realized it, using the same tricks of style which they had condemned. It is not surprising then that his friends should have consciously imitated him and quoted his lines in their poetry. The most successful of his imitators were the Count of Villamediana, Pedro Soto de Rojas, Francisco Trillo y Figueroa, Francisco López de Zárate, Pedro Espinosa, Agustín de Salazar y Torres, Plácido de Aguilar, Gabriel Bocángel y Unzueta, Count Bernardino de Rebolledo, culminating finally with the dramatist Calderón. The natural result of such lapses and imitation was an infiltration of Gongorism into most of the poetry of the age.

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